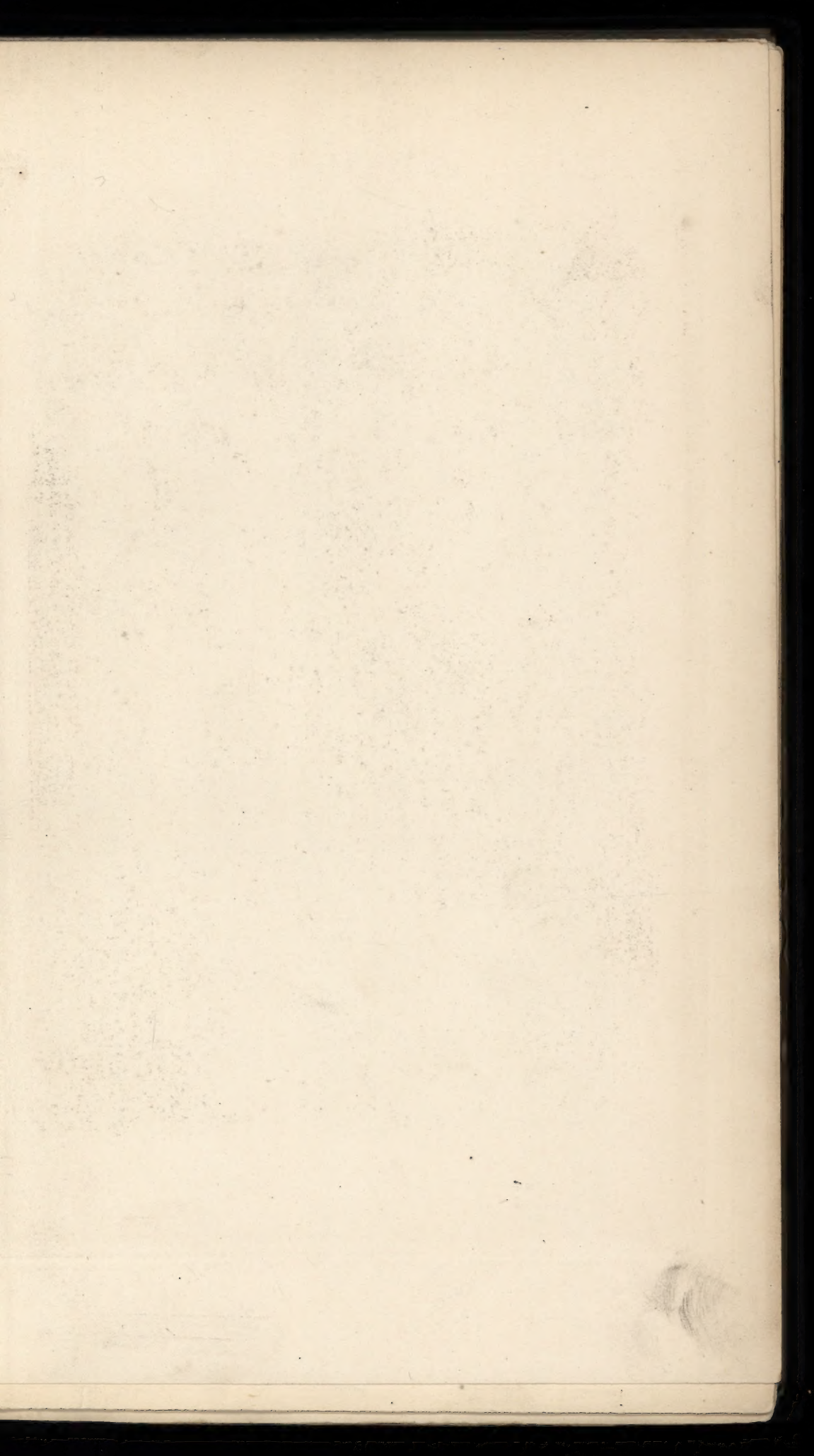


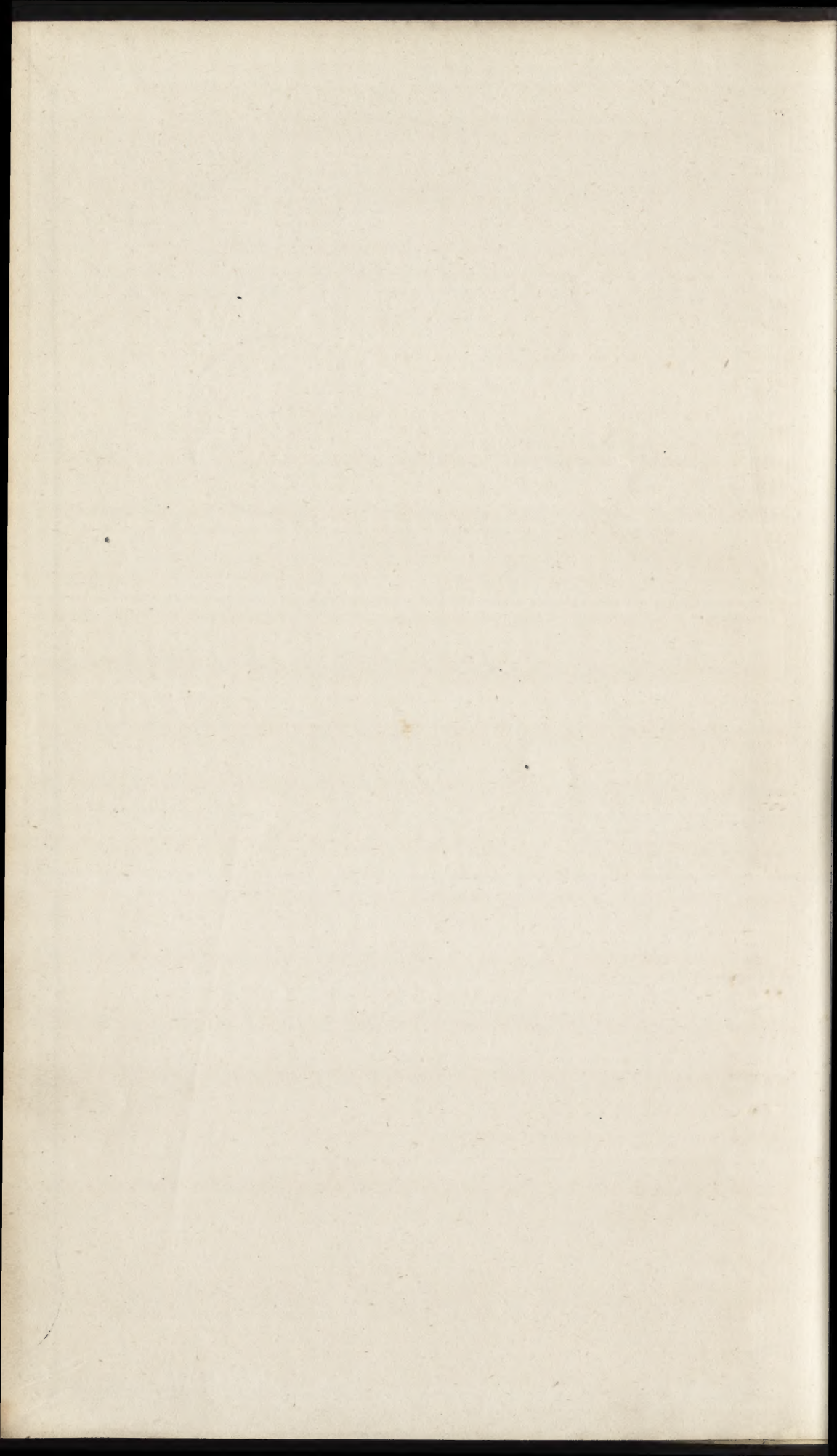
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A DESCRIPTIVE CATALOGUE OF
EARLY PRINTS

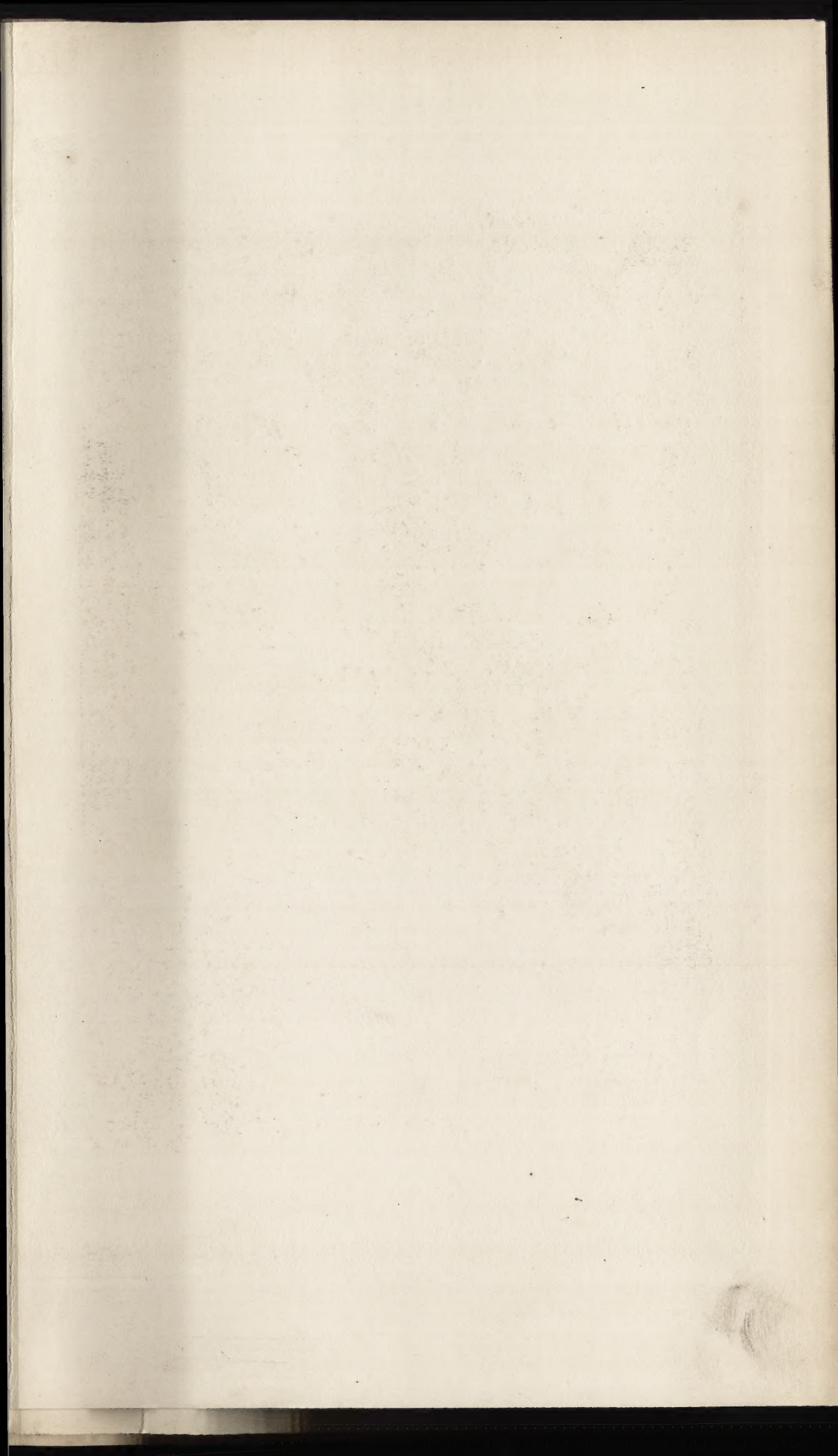






A DESCRIPTIVE CATALOGUE OF
EARLY PRINTS.









A DESCRIPTIVE

CATALOGUE OF EARLY PRINTS

IN THE

BRITISH MUSEUM.

VOL. I.

GERMAN AND FLEMISH SCHOOLS.

BY WILLIAM HUGHES WILLSHIRE, M.D. EDIN.

LONDON, 1879:

PRINTED BY ORDER OF THE TRUSTEES.

LONGMANS & CO., PATERNOSTER ROW;

B. QUARITCH, 15, PICCADILLY; A. ASHER & CO., 13, BEDFORD STREET,

COVENT GARDEN; TRÜBNER & CO., 57 & 59, LUDGATE HILL.

A DESCRIPTIVE

CATALOGUE OF EARLY PRINTS

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BRITISH MUSEUM

VOL. A

GERMAN AND FLEMISH SCHOOLS.

BY WILLIAM STUBBS, ESQ., F.R.S.

LONDON: 1871.

PRINTED BY THE BRITISH MUSEUM.

CHISWICK PRESS: C. WHITTINGHAM, TOOKS COURT,
CHANCERY LANE.



AMONG the numerous works in the Museum Collection of Prints are many early cuts from both wood-blocks and metal plates, which, though often not possessing qualities of artistic value, are of importance in relation to the history of engraving as illustrating the religious and social aspects of their time. Many of them being unique, all being scarce, and their congeners fast disappearing from the print market, it has been deemed advisable to bring them together and describe them under their characteristic features.

By this means it is trusted that these early efforts in an important branch of Art may be rendered more interesting and more instructive than they could be while left undistinguished and dispersed among the general collection.

The examples described in the present work are anonymous prints chiefly of the German and Flemish schools of the fifteenth and the first quarter of the sixteenth century.

It is intended that the Catalogue now placed before the public shall be followed by other volumes containing the works of Masters of the same schools.

The present Catalogue is the work of Dr. W. Hughes Willshire.

GEORGE WILLIAM REID.

May, 1879.

In the performance of the duty which has devolved on the author, he has endeavoured to lighten somewhat the dryness of mere technical details by occasional references to the symbolism and legendary histories which many of the examples described directly illustrate. These references are but limited in extent, it is true, but to have widened the field of commentary would have been to depart further from the legitimate object of the Catalogue than was justifiable.

In carrying out his intentions the author has freely had recourse to the important work of Messrs. T. O. Weigel and Zestermann, "*Die Anfänge der Druckerkunst in Bild und Schrift*," &c., Leipzig, 1866. In this work, both archaeological and technical information were ready to the hand of the writer, as well as descriptions of many of the prints formerly in the cabinet of Mr. T. O. Weigel, and now among the treasures of the British Museum. Another writer to whom much is due is the late Mrs. Anna Jameson. Of her several interesting volumes on Sacred and Legendary Art free use has been made.

To omit mention of the obligations which the author has been under to Edward Maunde Thompson, Esq., the Chief of the Manuscript Department of the Museum, in helping him to the decipherment of some obscure texts and inscriptions, and to Robert E. Graves, Esq., of the Department of Printed Books, for valuable aid, would be as uncourteous as unjust.

WILLIAM HUGHES WILLSHIRE.



TABLE OF CONTENTS.

	PAGE
I NTRODUCTION	3
DIVISION A.	
Special Incunabula	13
Corona Lucis of Aix-la-Chapelle	15; Appendix, 333
The "Passion" of the Master of the year 1457	30
The Virgin and Child, by Wolfgang, A.D. 1477	42; Appendix, 335
DIVISION B.	
Prints in the <i>Manière Criblée</i>	47
Ten Commandments, and the Trespass of them	57
A "Passio Christi," fragment of	64
Christ on the Cross	74
Crucifixion of the "Mazarine" or Gutenberg Bible	79
"Ecce Homo"	85
Scenes from the Life of Christ	87
"Salvator Mundi"	89
Archangel Michael	90
"Madonna in Gloria"	91
Purification	92
Death, &c., of the Virgin	93
Saint Andrew	96
„ Anthony	97
„ Bernardino of Siena	98
„ Christopher	100
„ Francis of Assisi	103
„ George of Cappadocia	105
Mass of Saint Gregory	106
Saint Jerome	110
„ Laurence	111
„ Martin	112
„ Roch	113

	PAGE
Saint Sebastian	114
„ Barbara	115
„ Catherine of Alexandria	117
„ Dorothea	121
„ Female, unrecognized	122
A Judicial Duel	122
Modifications of the <i>Manière Criblée</i>	124
Christ adored by a Monk	124
Virgin and Unicorn	125
Saint Catherine and Saint Barbara	131
Various Male and Female Saints	132
Tree of Consanguinity	136

DIVISION C.

	Metal cuts	141
Holy Trinity		145
Infant Christ on a Flower		146
Christ before Herod		148
The Flagellation of Christ		149
The Stripping of Christ		150
Christ on the Cross		151
Instruments of the Passion		152
Sacred Cipher		155
Virgin and Infant Christ		156
“Hortus Conclusus,” &c.		158
Saint Jerome		160
„ Nicholas of Tolentino		161
„ Sebastian		162
„ Female and Martyr		163
Cuts from the “Horace” of the year 1498		164

DIVISION D.

	Woodcuts	166
Biblia Pauperum		174
Apocalypsis Sancti Johannis		183
Der Entkrist		185
“Quindecim Signa”		191
Dat Sterfboeck		191
Speculum Humanæ Salvationis		193
Meditationes de Turrecremata		194
Saint Christopher		194
„ Brigitta of Sweden		196
Christ on the Cross		197
Various Saints at St. Ulrich's, Augsburg		198
Alphabet in Figures		200
Moses		209
Sacrifice of Abraham		211

TABLE OF CONTENTS.

ix
PAGE

Jesus on a Bank	211
Jesus as a Franciscan	212
Raising of Lazarus	213
"Ecce Homo"	215
The Flagellation and Mockery	218
Virgin and Loin Cloth	219
Christ on the Cross	220
A "Pietà"	227
Christ as the Gardener	228
Last Judgment	229
Christ Enthroned	231
Saint John	231
Christ before Caiaphas	232
Cuts from a "Passion"	233
Christ on a Tau	234
Sacred Cipher, &c.	235
Instruments of the "Passion"	237
Scenes from the Life of Christ	238
Angelic Salutation	238
"Madonna in Gloria"	239
Virgin and Child	240
Assumption of the Blessed Virgin	240
Virgin, Infant Christ, and St. Anna	241
Virgin and Child	244
"L'Incoronata"	245
The Nativity	246
A "Reposo"	247
Virgin and Child in Glory	248
Virgin, Infant Christ, and St. Anna	249
"Maria addolorata"	250
Instruments of the "Passion" and Sacred Heart	251
Saint John the Baptist	252
„ James the Greater	255
„ Paul	255
„ Peter	256
Intercessory Saints	256
Saint Anthony	259
Saint Anthony and Saint Sebastian	259
„ Bernhard of Clairvaux	261
„ Christopher	261
„ Florian	262
„ George and Dragon	262
Mass of Saint Gregory	264
Saint Jerome	268
„ Hubert	274
„ Peter Martyr	275
„ Sebastian	275
„ Wolfgang	278

	PAGE
Saint Barbara	279
„ Bridget, of Sweden	280
„ Catherine, of Alexandria	281
Assumption of Mary of Egypt	283
Saint Rosalia	284
Genealogical Tree of the Dominicans	285
Various Religious Subjects	289
Apparition of Christ	290
Rosary and Indulgence	291
Ten Commandments	292
Mirror of Penitence	294
A Pastoral Directorium	296
Hermits	297
Ten Periods of Life	298
Seven Ages of Man	301
Kalendars	302
Emblem of the World	305
Tabula Cebetis	306
Mirror of Death	309
Henry and Kunigunda	310

DIVISION E.

Exceptional Processes	311
An Impression in Paste	313
Forms Black on a White Ground	314
Composite Effects	317
Forms White on a Black Ground	318
A Sepulchral Brass	324
Composite Effects	325
Lights becoming Darks	327

APPENDIX.

A Processional Cross	331
Mary with the Child, adored by the Abbot Ludwig	333
	335





LIST OF PLATES AND REFERENCES TO THE
DESCRIPTIONS OF THEIR SUBJECTS
IN THE VOLUME.



PLATE I. FRONTISPIECE.

The Crucifixion of the Mazarine or Gutenberg Bible. Reduced in size. Page 79, B. 7.

PLATE II.

The "Last Supper" from the "Passion" of the Master of the Year 1457. Page 32, No. 3.

PLATE III.

Saint Francis of Assisi receiving the Stigmata. Reduced in size. Page 103, B. 23.

PLATE IV.

Saint Roch. Page 113, B. 32.

PLATE V.

Saint Dorothea of Cappadocia. Page 121, B. 41.

PLATE VI.

The Holy Trinity. Reduced in size. Page 145, C. 1.

PLATE VII.

Virgin and Infant Christ. Reduced in size. Page 156, C. 11.

LIST OF PLATES, ETC.

PLATE VIII.

The Letters E, F, L, and ornamental cut of "An Alphabet in Figures."
Reduced in size. Page 201, Nos. 5, 6; page 202, No. 11; page 203,
No. 24.

PLATE IX.

The Mass of Saint Gregory with an Indulgence. Reduced in size.
Page 264, D. 80.

PLATE X.

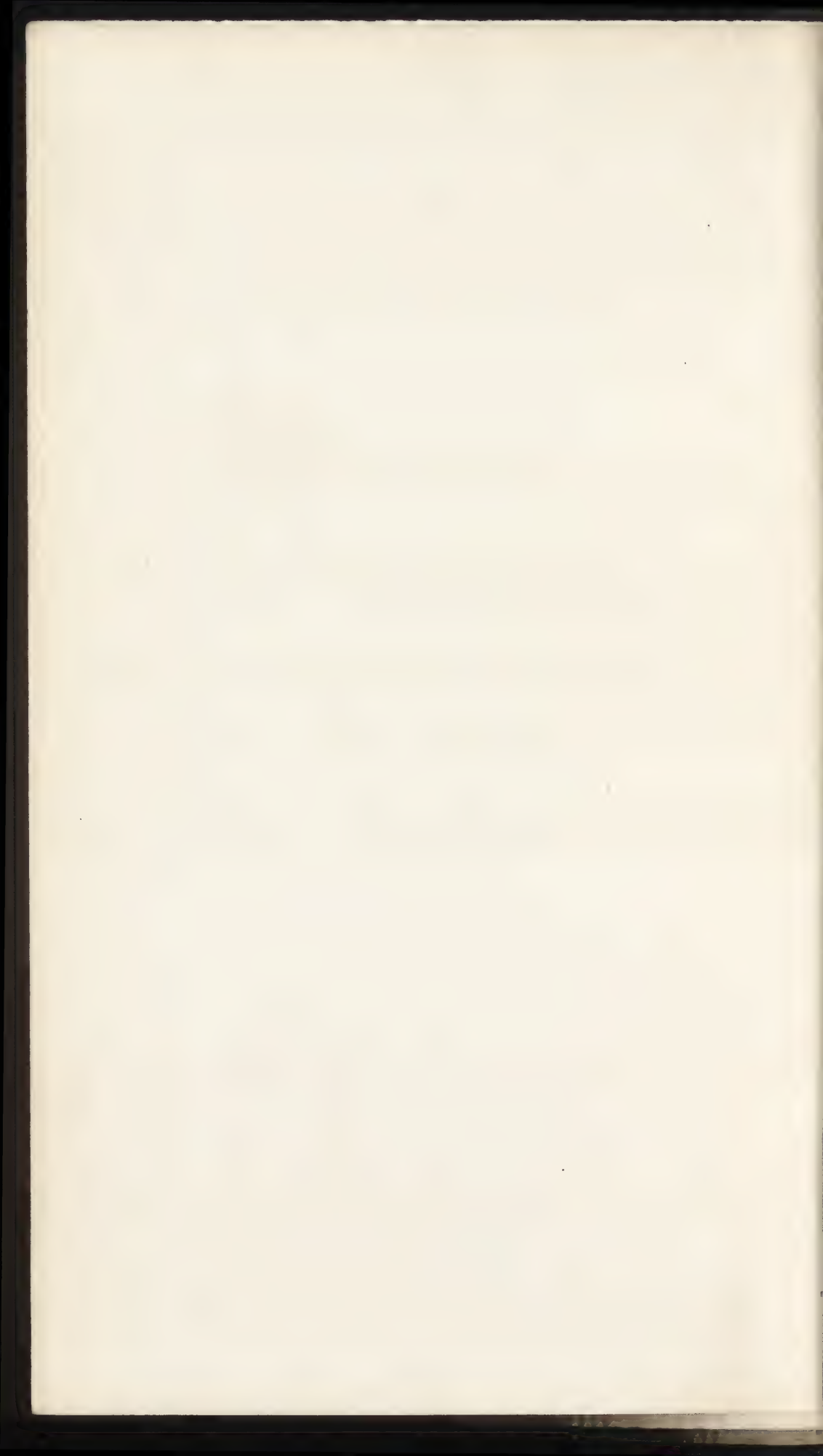
The Lover. Page 315, E. 3.





INTRODUCTION.







INTRODUCTION.



AS the series of early prints hereafter described passes in review before the student, he can scarcely fail of being struck by certain peculiarities which it possesses. In the first place, he will be impressed most likely by the *character* of the subjects represented in it. Secondly, by the particular manner in which these subjects have been designed and artistically treated. Thirdly, his attention may be arrested by the various technical processes through which these designs have been developed on the wood blocks and metal plates from which the impressions before him have been derived.

As regards the character of a large majority of the subjects represented, it will be seen that it is of a religious nature, the subjects being chosen from the Old and New Testaments, from the traditions of the Church, and from the Lives of the Saints. As relates to the manner in which these subjects are treated, the observer can hardly avoid being impressed by the stern realism with which the stories have been told, and by the often almost repulsively exaggerated manner in which that realism has been expressed. In a few examples he will meet with, it is true, ideality, suavity, and a certain sensuous yet pathetic grace associated with a refinement in the forms appealing to a like spirit of feeling and culture in those whom such examples may attract. But in general both artist and spectator would appear as if they felt called upon chiefly to affirm that sorrow is physical pain, and that physical pain compels our humanity to make known by physical signs what it suffers. That suffering if of endurance entails bodily degradation, that torture is torture, thorns are thorns, blood is blood, and that insult, contempt, and mockery both have and exhibit unmistakable signs of their intent and purpose. Simply to hint such things through a veil of ecstatic feeling

or mystic symbolism was clearly not the self-imposed duty of the authors of these works of Art, or if a Christian symbolism have been resorted to it was in union with such an unmistakable material expression of its underlying realities as to constitute rather a dramatic than a spiritual representation of the incidents meant to be conveyed.

While examining the various technical processes by which the designs afterwards described have been worked out by the engraver, even those persons not unfamiliar with ordinary technical procedures might find themselves at fault in rendering a satisfactory account of some of the methods which have been there adopted. As to the manner in which the ordinary woodcuts of Division 4 (D), for example, were executed on the blocks, and of that by which these blocks were made to yield impressions, not any difficulty could be experienced, but when the examples under Divisions 2 (B) and 5 (E) come under notice, the rationale of their technic may not be so apparent, even if it be not felt to be quite unexplainable. Another striking feature connected with the technical execution of the incunabula before us is the particular manner in which many of them have been coloured.

It may be asked, What explanation can be offered for the prevalence of these peculiarities among the rude witnesses to the Art of engraving in Germany and other Northern countries during the fifteenth century, and now under notice?

In the first place it should be borne in mind that in the countries this side of the Alps that particular phase in the general movement of the Renaissance, as the latter related to Art—viz. the classical Renaissance, had been up to the middle of the fifteenth century in Germany and neighbouring regions rather destructive or obstructive than constructive in its work. In Italy, on the contrary, it had not only broken down the limits within which the religious system of the Middle Ages had encircled Art, but had overflowed the artistic manifestations of Christian sentiment with a flood of ideas and imagery drawn from the legends of classical poetry and of pagan life. The new-born offspring of this rejuvenescence formed already tangible results to the Italian kingdoms, which though now deprived for ever of many of the hands which had expressed the faith in pictures of mystic passion and religious reverie, were then beginning to reap the fruits of the new evolution in Art, as they had already done in literature. This evolution, though compromising for a time the earlier severities of Christian Art, yet dealt with its subjects in a manner which, while satisfying the demands of the Church and the people now influenced by the humanistic studies of the classical literary Renaissance, was nevertheless destined at a future period to lose altogether its hold of the spirituality of Art, and to find its

home only "in the life of the senses and the blood—blood no longer dropping from the hands in sacrifice, as with Angelico, but as with Titian, burning in the face for desire and love." (Pater's "History of the Renaissance," p. 200.)

To the Northern nations not any such garnerings of new harvests were yet practicable. Destined to receive the impetus of the Renaissance from the South, Germany and the Low Countries had to wait for any substantial gifts it had to offer, until, *e. g.* adventurous countrymen penetrating beyond the Alps, and becoming animated with the spirit of the New Evangel, should return to the levels of the Lower Rhine, where the Van Eycks would open out the new pathway, and the German masters of Nürnberg, Ulm, Augsburg, and Kolmar would follow in the train.

It is thus apparent that before the new influence revolutionizing Southern Art could be felt in the North, a shock had to be experienced. This was the unproductive break between the old mediæval Christian Art and the Art of the new or classical Renaissance. The ancient thoughts of mediæval Christianity, as represented in the architecture, sculpture, and painting of a former period, no longer flowed in from Italian sources to beyond the Alps, and the peoples left to themselves were as yet unable to evolve anything from the new influences then vivifying the more cultured minds of Italy. All that the North made of Art for itself it still made Gothic, the artist still acknowledged the direction of the Church, which continued to act under the direction of the Great Gregory, as to the instruction of the less literate by pictorial representations—"nam quod legentibus scriptura, hoc idiotis præstat pictura cernentibus, quia in ipsa etiam ignorantes vident quid sequi debeant, in ipsa legunt qui litteras nesciunt. Unde et præcipue gentibus pro lectione pictura est." (Migne, Pat. cursus, tom. lxxvii.)

Thus does it happen that such remains of German Art as have reached our time from the fifteenth century generally partake not only of the religious but of the mediæval or of the Gothic religious character.

In replying to the next legitimate inquiry,—Why this character was portrayed in the exaggeratedly realistic and bizarre way in which it appears in the class of engravings at least now under consideration?—we must retrace our steps somewhat.

In the evolution of Art, or before the development of the Italian Renaissance, painting began as the handmaiden of religion and of the Church, more particularly under the fostering care of the two great and popular Orders of St. Francis of Assisi and St. Dominic. Guided by this directive influence the artist strove to represent the more mystical ideas of mediæval Christianity, and from the middle of the thirteenth to that of the fifteenth century we find its thoughts

and emotions embodied in the spiritualized conceptions of a Cimabue, Orcagna, Botticelli, Fra Angelico, Filippino Lippi, and a Francia, and at an after-period in the more secularized ideas of a Raphael, Michael Angelo, and a Da Vinci. It happily fell to the lot of many of these great workers to have at their command full scope and opportunity for the exertion of their talents. The walls of palaces, of churches, of monasteries, cemeteries, and convents, and which were more or less open to the people, were at their disposal, and the higher and more cultivated minds were at once the helpers and the helped, for what the former gave to Art the latter bestowed much upon them in return.

In the North these advantages were wanting. The people lived at home and not abroad; their life was more domestic than public; their rooms were small, wall space for decoration was limited, and the climate was inimical to works in fresco and tempera. The minds of the people, too, had not been influenced by Dante and Petrarch, and their thoughts and emotions were those of the North, not of the South. Hence, such indigenous Art as existed was small in character from domestic requirements, and of a type conformable to the predilections of a Northern race.

As the Church in the North could not offer opportunities for rivaling the frescoes and temperas of its Southern sister, it remained satisfied with directing the energies of Art towards the religious education of the mass of the people by the plentiful distribution among it of such inferior artistic produce as is hereafter described, and with the decoration of places of limited extent with interrasile, chased silver, and other metal plates, and ornaments of religious character, and plates engraved in the *manière criblée*, from some of which impressions were afterwards printed off on parchment and paper, though the plates were not originally intended to serve such a purpose.

In thus forwarding the religious culture of the people, the Church was forced to be satisfied with Art of a very unidealized quality, except when the subject became purely decorative in treatment. Art continued Gothic and often of a grotesque form, the old Italian influence was prevented from idealizing the parts beyond the Alps, and as the modern Renaissance feelings were not yet in operation among either princes or people, the spirit of Art became gradually lost in its matter, and grew more realistic and *outré* day by day.

Nevertheless, the Church accepted the position; for by this same realistic treatment the thoughts and legends intended to be conveyed went forcibly home to the minds of a certain and extensive body of the faithful, and hence Art did not fail in its results. If the earlier Italian masters shed an influence over the cultivated as well as on the ruder minds of their period, it must not be forgotten that the

bulk of the more realistic productions of the North was to exert a power over such persons as could not come under the spell and teaching of frescoes and temperas, except to a very limited extent.

That these productions did exert a power, and a great one too, is scarcely matter for astonishment, for, as remarked by Mr. Symonds—

“The most prized among the Christian virtues had no necessary connection with beauty of feature and strength of limb. Such beauty and such strength at any rate were accidental, not essential. A Greek faun could not but be graceful, a Greek hero was of necessity vigorous. But Saint Stephen might be steadfast to the death without physical charm; Saint Anthony might put to flight the devils of the flesh without muscular force, and supposing that the artist should abandon the attempt to exclude ugliness and discord, pain and confusion from his representation of the ‘Dies Iræ,’ how could he succeed in setting forth by the sole medium of the human body the anxiety and anguish of the soul at such a time?” (“The Renaissance in Italy,” vol. iii. p. 15.)

It is at the two extremes indeed of Art dealing with Christian topics that the more legitimate and vivifying effects of it may be seen. Between these two, the spiritual and the almost cruelly realistic—the one which implies that the more or less spiritual feeling in the artist’s manner should be the test of his degree of excellence, the other ignoring everything but a painful reality—there comes an epoch in Art in which the worship of personal beauty merely and sensuous enjoyment in the embodiment of Christian themes become antagonistic rather than productive of serious thought. Religion in the representations of the Venetian painters, *e.g.* becomes either a magnificent parade or a sensual poem, as distant from what it is on the mystic panels of the Master of Siena, breathing an ecstasy of adoration and depth of fervour, as was the life of the recluse of Camaldoli from that of the Lord of the Adriatic.

It not being, then, in the power either of the artist or his patron to spread abroad idealized conceptions of the dogmas of Christianity and of its legendary history, and the Church finding that its purpose could be well answered by the promulgation among the general public of such realistic expressions of them as the artistic feeling of the time could readily produce, eagerly welcomed these productions. Nor were they less acceptable to the common people, to whom such literal and forcible transcripts of religious history spoke with an energy and interest commensurate with their powers of intellectual appreciation. Thus was put in circulation a mass of small subjects of religious character, in the treatment of which neither the mystic idealism of the early Italian schools nor the sensuous beauty of the classical Renaissance had any part, but interpenetrating

which everywhere might be seen a realism and common-life rendering of all subjects sanctioned by the Church, a rendering too often, it must be admitted, which passed into the grotesque, the offensive, the absurd.

It is important, however, that it should be borne in mind that underlying the realistic treatment of the scriptural and religious subjects by the early Northern schools were to be found the same legends and traditions as lay beneath the spiritual and refined transcripts of the more poetic schools of the South. The Life of the Virgin, the Passion of Christ, the acts and sufferings of the saints and martyrs, formed the chief topics of both schools, however differently they might be treated artistically. Whether, then, to understand the meaning of the frescoes of Giotto and Orcagna, or of the coarsely coloured wood and metal cuts of the Northern masters of the fifteenth century, an acquaintanceship with the devotional history and legends of the Middle Ages is as necessary as a knowledge of the heathen mythology and fable is requisite for the comprehension of the subjects represented on the marbles and vases of Greece and Etruria. But besides the knowledge of the subjects and traditions, that of the technical symbolism which was employed by the artist—or of “Christian Iconography”—is of essential need, or otherwise mediæval Art addresses the spectator in an untranslatable tongue. Added therefore to the descriptions hereafter given of the prints comprised in the present Catalogue, some details may occasionally be met with in illustration of their legends and symbolism. They are necessarily limited, however, in amount and scope, and therefore for the full appreciation of such early pictorial transcripts of Christian Art as are here described, the student is recommended to peruse the following and analogous works—

DIDRON, M. “Christian Iconography, or the History of Christian Art in the Middle Ages.” Translated by E. J. Millington, for Bohn’s “Illustrated Library.” London, 1851.

HUSENBETH, F. C., D.D., V.G. “Emblems of Saints by which they are distinguished in Works of Art.” Second Edition. London, 1860.

JAMESON, MRS. ANNA. “Sacred and Legendary Art.” “Legends of the Madonna.” “Legends of the Monastic Orders.”

JAMESON, MRS., AND LADY EASTLAKE. “The History of our Lord.” Several issues of above works.

WESSELY, J. E. “Iconographie Gottes und der Heiligen.” Leipzig, 1874.

To these may be added with profit the works of Cahier, Piper, Rohault de Fleury, Twining, and Tyrwhitt. Many other names might be recorded, but the above are sufficient indications for all ordinary purposes.

Leaving the subjects and their general designs and composition treated of in the incunabula before us, we pass on to notice their technical execution. Since the religious teaching—as far as Art was concerned—of the middle and lower classes in the North could not be provided for by the temperas and frescoes of church and convent walls, nor by the illuminations and miniatures of costly manuscripts, and as the sculpture and symbols of ecclesiastical buildings could have with these classes but a limited influence, it was left to be effected by the dissemination of small and cheaply producible pictures, image-prints, or “Helgen.” These were mainly indebted for their production to the gradually developing process of engraving in various methods, on wood blocks and metal plates. That in this new executive branch of Art good designers and fair draughtsmen, as also excellent technical workmen, were engaged during at least the second half of the fifteenth century, those persons who are acquainted with early German and Flemish Art must be well aware. The Masters of 1464, of 1466, Martin Schongauer, Franz von Bocholt, Michael Wohlgemuth, Lukas van Leyden, and others, will at once occur to them. They will recall too the “Apocalypse” of Albert Dürer—not to mention anything else—as showing what could be effected during the latter portion of the fifteenth century as regards both design and technical execution on wood.

Even if we do not take cognizance of these Masters, but regard those only whose names and exact residences are unknown, as *e.g.* the authors of the first edition of the “Ars Moriendi,” of the “Biblia Pauperum Prædicatorium,” of the “Canticum Canticorum,” of the “Figured Alphabet,” and of other works afterwards described or alluded to—all works having their origin probably during the first half of the fifteenth century—we are justified in our previous statement as to the capabilities of certain of the designers and engravers of the time. In some of the works of the Masters who have been mentioned there is either a sublimity of thought, a grace, or a refinement combined with technical execution which have not been surpassed to the present day. Nevertheless, it must be readily admitted that ideality, refinement of design, goodness of drawing and equivalent technical execution were not the *usual* characteristics of that time. The artists employed were of inferior capacity, often in fact more craftsmen than artists in all departments, though seemingly well suited to certain requisitions of their age. They produced quickly, abundantly, and cheaply pictorial conceptions which appealed to and held firmly the religious feelings of the people at large. Their technical execution was of a very formal kind, often both bad in itself and made worse by gratuitous negligence, and this added to the meagre-

ness of the forms in the designs, served to bestow on these early records of the engraver's art an archaic and rude character. Such records could not be justly stated, by any means, to represent the whole circle of the engraver's power of the time, though they might serve as its popular representatives.

In addition to these drawbacks, the aids to print off the impressions were of the most primitive kind, and to attract the attention and please the taste of the class for which these prints were chiefly intended the latter were generally coloured, but in a crude and careless way, and had frequently spread over them a gummy varnish which, while it tended perhaps to fix the more fugitive tints employed, served also as an additional attraction. Yet there was more than this intended to be expressed in the colouring of these early prints, for in some instances a regular system was adopted in its execution, since different local schools of Northern Art followed distinct systems, and so steadfastly adhered to them as to permit of their use in modern times in determining the probable places where such coloured prints were produced.

Some peculiar features of certain of our early cuts (Division 3, C) arose from the circumstance that the original engravings from which the impressions have been obtained were executed in relief on metal plates, instead of on wood blocks. The results hence arising will be afterwards noticed.

A marked trait in the records herein given of early German prints, is that which relates to the number of impressions which have been printed from metal plates engraved in the style known as the *manière criblée*, or "large dotted manner." Perhaps there are not any more strange looking productions than these in the whole range of engravings. Some of them were worked off from plates never intended by their authors to be printed from. Hence here everything is *en rebours*, or in reverse; that, *e.g.* which is naturally a right-handed action becomes in the impression a left-handed one, and *vice versâ*, while all inscriptions appear as if written backwards. Even on those impressions obtained from plates apparently produced for being printed from, the admixture of various technical processes, such as intagliate and relief engraving, punch and roulette work, scraping, fraying, and point technic, on the original and same plates, has stamped an individuality and character as *outré* as they are remarkable.

Finally, and still in reference to this portion of the subject, it may be observed that the engraver followed occasionally an opposite method to that generally adopted for producing the necessary effects on the original metals. Thus, on the impressions being worked off, the lights on the metals became darks on the impressions, and the darks appeared lights if the plates were inked and cleaned in the

ordinary manner. In other instances plates engraved after the usual methods were yet inked and worked off in such exceptional ways as to give rise to impressions very puzzling in their character.

The examples of early Art described in the following pages have been arranged under five heads—viz. Divisions A, B, C, D, and E.

Under Division A are included three interesting illustrations of engraving in intaglio, not well arrangeable elsewhere, and each example having a special interest of its own.

Under Division B are contained impressions from metal plates engraved in the *manière criblée*, or “large dotted manner.”

Under Division C may be found described impressions from metal plates engraved in *relief*, as in the manner of wood engraving.

Under Division D are placed ordinary woodcuts.

Under Division E have been described some illustrations of exceptional and peculiar methods of engraving the original plates and blocks, and of exceptional ways of producing impressions from original plates and blocks which have been themselves engraved in an ordinary manner.

In the arrangement of the several items which come under these divisions the following sequence has been adopted, viz.—

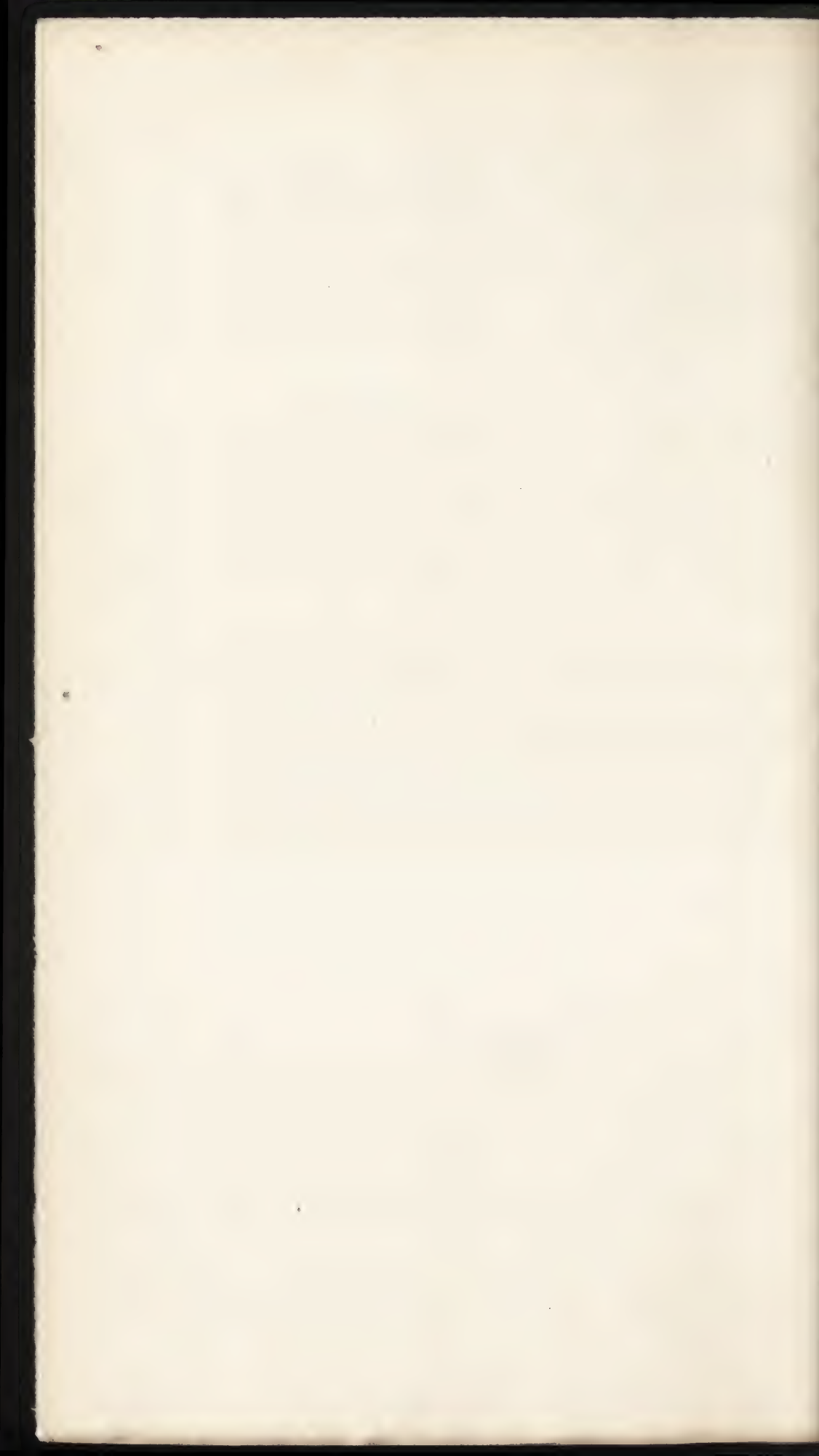
Subjects connected with Old Testament History are placed first.

Secondly come those illustrative of New Testament History. The Life and Passion of Christ have here the first place.

Archangels, angels, and other heavenly personages follow.

The Blessed Virgin comes next, and then in a regular sequence, according to name and sex, follow the Evangelists, the Saints and Martyrs of the Church, other holy persons, pious subjects, profane subjects, &c.







DIVISION A.

SPECIAL INCUNABULA.





CORONA LUCIS OF AIX-LA-CHAPELLE.

A. 1. a.



SERIES of sixteen impressions from engraved Copper-Plates, forming parts of a "Corona Lucis" in the Cathedral of Aix-la-Chapelle.

LATTER THIRD OF THE TWELFTH CENTURY.

NORTHERN GERMANY.

A. 1. b.



DER Kronleuchter Kaisers Friedrich Barbarossa im Karolingischen Münster zu Aachen und die formverwandten Lichterkronen zu Hildesheim und Comburg, nebst 20 erklärenden Holzschnitten und 16 von den Original-Kupferplatten des Aachener Kronleuchters abgezogenen Darstellungen beschrieben von Dr. Fr. Bock, Ehren-Stiftsherrn, etc. etc. Aachen, 1863. Folio.

The series of prints now to be described are bound in A. 1. a., as a folio volume, and is preceded by a printed description taken apparently from a book or sale catalogue.

PLATE I.

CHRIST AS SAVIOUR OF THE WORLD.



WITHIN a circle of $7\frac{1}{2}$ inches in diameter, and having an inner border $\frac{5}{8}$ ths of an inch wide, is a design representing our Lord as Saviour of the world. He is seated on an upper rainbow and rests His feet upon a lower one. He is clad in a bordered toga-like mantle, drawn tightly in round the waist. A cruciform nimbus encircles the head, the hair of which divided along the middle falls down in curls upon the shoulders. A short beard is on the face. Our Lord holds in the right hand¹ an open book, and in the left¹ a globe. Above the globe and beside Christ's head is the Greek

¹ It must be borne in mind that the *reverse* is the case in the original metal plate from which the impression has been taken.

Alpha surmounted by a cross, and above the book on the other side is the *Omega*, with a like addition. Laterally by the book and globe kneels an angel with circular nimbus, looking up to Christ as if in intercession, and raising the hands covered with drapery. All these parts of the composition are contained within a large quatrefoil. Within the spandrels of the latter are the symbols of the four Evangelists: St. John and St. Matthew above, St. Luke and St. Mark below. The border is decorated with a series of lanceolate serrated leaves running obliquely.

In the other issue by Dr. Bock (A. 1. b), of impressions from the original plates, and which will be alluded to more particularly afterwards, this design, No. 1, is placed as No. 8, and is commented on by the learned writer as follows—

"The eighth and last of these metal discs exhibits the concluding act of the Redemption, and also the close of Creation, in other words, reward and punishment at the end of time. It is the figurative conception of that moment when the Lord as Judge and Recompenser returns a second time. Old chronicles and inventories term this representation (so frequently occurring in the middle ages) of *et iterum venturus est cum gloria*, commonly 'majestas domini.' We are not of the opinion of our learned predecessor, the Abbé Cahier, who assumes that Christ is here represented as Lawgiver and Teacher (*Christus legislator*). It is probable that this assumption is based on the circumstance that the Saviour under similar circumstances frequently holds with the left hand an open book, bearing the inscription 'ego sum lux mundi.' We reply, on the other hand, that just as often Christ in his glory—termed also *thronus domini* by old authors—may be found on mediæval monuments with the open book of life, on which may be read distinctly the words *liber vitæ*, by which the coming of the Saviour to reward and punish is clearly indicated. The circumstance of Christ being seated on the rainbow, and the presence around him of the four creature-symbols of the Evangelists, harmonize with this idea. In unison also with this view may be read by the head of the Lord the *Alpha* and *Omega*, indicating that Christ includes within himself the source of all being, the *principium finis* of all things. Ministering angels with veiled hands surround the Judge of the World, who holds in the right hand the open book of life, and in the left the terrestrial orb" (p. 10).


In reference to the creature-symbols of the Evangelists, Mr. Tyrwhitt observes, "the adoption of the four creatures of the Apocalypse (ch. iv. v. 6) as images of the Evangelists does not seem to have taken place generally, or is not recorded on Christian monuments before the fifth century. It involves of course the peculiarly impressive connection between the beginning of the visions of Ezekiel, and the first sight of the unveiling of Heaven to the eyes of St. John." . . . "Nor was it till long after the four creatures had been taken as prefiguring the four Evangelists, that a special application was made of each symbol to each writer. St. Matthew has the Man, as beginning his gospel with the Lord's human genealogy; St. Mark the Lion, as testifying the Lord's royal dignity, or as containing the terrible condemnation of unbelievers at the end of his gospel; St. Luke the Ox, as he dwells on the Priesthood and Sacrifice of Christ; St. John the Eagle, as contemplating the Lord's Divine Nature. . . . An ivory diptych of the fifth century is the earliest known representation of this emblem." ("The Art Teaching of the Primitive Church," by the Rev. R. St. John Tyrwhitt, M.A., p. 332.)

The same writer remarks concerning the *Alpha* and *Omega*: "Of these symbolic letters the ω is always given in the minuscular or small form. They are generally appended to the monogram of Christ, or suspended from the arms of the Cross. . . . These letters are found with or without the monogram on all kinds of works of Christian antiquity, on sepulchral monuments, especially those of ancient France; on cups, on rings and sigils, and on coins immediately after the death of Constantine. Their use amounts to a quotation of Revelation xxii. 13, [ego

sum α et ω , primus et novissimus, principium et finis],¹ and a confession of faith in our Lord's assertion of His own Infinity and Divinity." . . . "No doubt the symbol was more common after the outbreak of Arianism, but it seems pretty clear from the above-mentioned cup in Boldetti and from the inscription by Victorina to her martyred husband Heraclius, that it was used before the first Nicene Council. It will be found in the Psalter of Athelstan and in the Bible of Alcuin, both in the British Museum." (Op. cit. p. 307.)

PLATE 2.

THE ANGELIC SALUTATION.


 HE design is contained within a circle of $7\frac{3}{8}$ inches in diameter, having an inner border nearly $\frac{7}{8}$ ths of an inch wide, the ornamentation of which is different to that in Plate 1. On the right stands the Angel of the Annunciation, saluting the Virgin with "Ave Maria," which is inscribed on the scroll he holds in the right hand, while the left hand is raised as if in the act of benediction. A circular nimbus is around the head of the Angel—Gabriel—and large wings are on his back. On the left stands the Blessed Virgin with raised hands and head slightly inclined towards the Angel, as if answering to his announcement "*fiat mihi secundum verbum tuum.*" On the left of the Virgin is part of a building, while both figures stand as if on a flowery bank.

"This mode of artistic conception and representation was the universally accepted one in Oriental Christendom during the 12th and 13th centuries. It was not until the 14th century that the practice arose of either putting the lily in the right hand of the Angel of the Annunciation, or of placing it in a flower vase, in reference to the well-known saying of the prophet Isaiah, xi. 1 [*et egredietur virga de radice Jesse et flos de radice eius ascendet.*]" (Bock, op. cit. p. 9.)

"In the early representations of the Annunciation . . . the Virgin stands; (she is very seldom seated, and then on a kind of raised throne), the Angel stands before her at some distance, . . . in the Greek pictures the Angel and the Virgin both stand . . . but from the beginning of the fourteenth century she becomes not merely the principal person, but the superior being; she is the 'Regina Angelorum,' and the Angel bows to her or kneels before her as to a queen." (Mrs. Jameson, "Sacred and Legendary Art," p. 71, ed. 1850.)

PLATE 3.

THE NATIVITY.

 HE design is contained within a circle $7\frac{5}{8}$ inches in diameter, having an inner border nearly an inch wide, and of different ornamentation to that of the borders in 1 and 2. In the foreground reposes at length the Blessed Virgin, supporting her head with the left hand. A nimbus is over her head, and she is swathed in bed-clothes. At her feet on the left hand kneels Joseph with uncovered head, and pointing with the index finger of

¹ In Latin quotations from the Bible in this work the Vulgate is always referred to.

the left hand towards the infant Saviour, who, lying swathed in a manger above His mother's bed, looks over at her as if with curiosity. The Virgin looks up at her Divine Child as it were in anxious inquiry. Above the manger appear the heads of an Ox and an Ass, the expression in which seems to warrant the statement of the old Christmas Carol—


“Agnovit bos et asinus
Quod Puer erat Dominus.”

Beyond the manger and animals runs a semicircular embattled wall with towers.

“The 2nd [here the 3rd] circular medallion represents the birth of the Saviour in that artificial style of its apprehension which was general during the early part of the Middle Ages, not only in the Latin but in the Greek Church. First in the 15th century disappears from Art this old traditional representation of the Birth of the Lord, which is repeated in a naïvely pious manner on Plate 2 [3]. The sublime moment of the Nativity was from that time represented both in painting and in sculpture as it is embodied in the words, ‘quem genuit adoravit,’ that is to say, the ever-blessed Virgin kneels as *Dei genitrix* in adoration before the new-born infant Christ in the stall, and in the background the holy Joseph along with a troop of ministering Angels complete the group.” (Bock, op. cit. p. 9.)

PLATE 4.

THE ADORATION OF THE MAGI OR THREE KINGS.


HE design is within a circle $7\frac{6}{8}$ inches in diameter, having an ornamental border $\frac{5}{8}$ ths of an inch wide. On the left sits the Virgin Mother stiffly upright, supporting with the right hand the infant Saviour, who stands erect on His mother's right knee. A plain circular nimbus is around the head of the Virgin, a cruciform nimbus over the head of her Son. The Holy Mother raises her left hand, at the wrist of which the tunic is exposed, as the forearm protrudes from a large loose and bordered sleeve. The infant Saviour blesses in the manner of the Latin Church with the left hand, and holds in the right what appears like a small scroll. On the right the three Magi crowned as kings—Melchior, Caspar, and Balthasar—kneel, each on one knee, and present their gifts. Caspar, of whom all the figure is visible, has a full beard, Melchior is but slightly bearded, while so much of Balthasar's face as can be seen appears to indicate he would be beardless. Above and between the Virgin and the Magi appears an eight-rayed star, “et ecce stella, quam viderant in oriente, antecedebat eos usquedum veniens staret supra, ubi erat puer.” (Matth: ii. 9.)

“Reges Tharsis, et insulæ munera offerent: reges Arabum et Saba dona adducent.” (Psalmus lxxi. 10.)

“The names of the three kings appear for the first time in a piece of rude sculpture over the door of Sant' Andrea at Pistoia, to which is assigned the date 1166. . . . In the legends of the 14th century the kings had become distinct personages under the names of Caspar, Melchior, and Balthasar, the first being always a very aged man with a long white beard, the second a middle-aged man, the third is young, and frequently he is a Moor or negro, to express the King of Ethiopia or Nubia. . . . The difference of ages is indicated in the Greek formula.” (“Legends of the Madonna,” p. 233.)

PLATE 5.

CHRIST ON THE CROSS.


 HE circle of the medallion is $7\frac{1}{2}$ inches in diameter; the inner and ornamental border $\frac{5}{8}$ ths of an inch wide. Within is represented "the Crucifixion of the Lord, and in that hieratic and confirmed manner which—as inclining to old Byzantine models—was generally followed for several centuries in the Latin Church. The Redeemer is as if standing on a 'suppedaneum,' in the act of blessing; the loins are girded with a 'perizonium' of many folds. Above the two transverse limbs of the Cross do not fail to appear the allegoric half-figures, representing the Sun and Moon sorrowfully veiling their faces, borrowed from old Greek Art. John and Mary also stand as a sorrowing group by the Cross, yet in our design the beloved disciple is conceived and represented as a bearded man, and not as beardless and of youthful age, as he is frequently in similar representations since the 14th and 15th centuries." (Bock, *op. cit.* p. 10.)

Lady Eastlake has observed that "the Crucifixion is too vast a theme to be rendered with any prominence of the principal idea in one picture. From the earliest times therefore Art laid down the principle of selection, while the faith of the period dictated in what it was to consist and the Art traditions of the time how it was to be expressed. We see, therefore, the darkness over the whole land symbolized by the classic images of the Sun and Moon—the hiding of the greater planet having of course affected the lesser—on each side above the Cross. The one, Sol, with rays, the other, Luna, with the crescent . . . each with the right hand to the cheek, an antique sign of affliction." ("History of our Lord," vol. ii. p. 143.)

"From the sixth century down to the fifteenth the figure of the Crucified is successively divested of every kind of drapery until reduced to a state of almost complete nudity. . . . In the eleventh and twelfth centuries the robe becomes shorter, the sleeves disappear, and the breast is already uncovered in some instances, the robe being scarcely more than a kind of tunic. In the thirteenth century the tunic is as short as possible, in the fourteenth it is nothing more than a piece of stuff, or rather linen rolled round the loins, and up to the present time the figure of Christ upon the Cross has been constantly thus represented." (Didron, *op. cit.* p. 260.)

PLATE 6.

THE HOLY WOMEN AT THE SEPULCHRE.

 ITHIN a bordered circle of like dimensions to those of No. 5, are represented the three Maries at the Sepulchre of the Lord. On the cover which is placed obliquely across the tomb, sits the angel with a staff of fleurs-de-lis in the right hand and making a gesture with the left, as he bends slightly towards the Holy Women opposite, as if saying, "non est hic: surrexit, sicut dixit. Venite et videte locum ubi positus erat Dominus." (Matth: xxviii. 6.)

The fleur-de-lis is the attribute of the angel Gabriel, who, having foretold the birth of the Redeemer, is considered to have been the announcer of His Resurrection. On the right hand approach with anxious countenances the three Holy Women with cups of spices—"portantes quæ paraverant aromata." (Luc: xxiv. 1.)

It is noteworthy that the Resurrection is not represented in the present sequence, a circumstance in conformity with the practice of early Christian Art; but the immediate subject, as Lady Eastlake remarks—"the Three Maries at the Sepulchre, or as the Greek Church terms them, *les trois Myrrhophores*, from the spices and myrrh they carried, are as invariable in Christian as the Three Graces or Fates are in Pagan Art." ("History of our Lord," vol. ii. p. 273.)

"This subject—which served, as we have remarked, as a representation of the Resurrection—was on that account an unfailing incident in the brief series of the Passion during the centuries which preceded Giotto, when having fulfilled its purpose it yielded the place to the actual scene of the rising of Christ, and retired in great measure from the domain of Art." (Op. cit. p. 272.)

"This arrangement continues to the time of Giotto, and is seen perpetually repeated in the form of ivories and small miniatures. But the Angel sits on an open tomb, and by a fine action observable in many representations of this scene, points across himself into it—'See where the Lord lay.'

"With the beginning of the fourteenth century this subject, like all others in Christian Art, underwent a change. . . . From this time the Women at the Sepulchre is a subject seldom seen in the higher forms of Art, and when it appears it bears that theatrical impress common to all these subjects from the sixteenth century." (Op. cit. p. 276.)

PLATE 7.

THE ASCENSION.




HE diameter of the circle of the medallion is $7\frac{5}{8}$ inches, and the width of the floriated border $\frac{5}{8}$ ths of an inch. "The 6th [7th here] medallion represents the ascension of our Lord from the Mount of Olives surrounded by his sorrowing disciples. The artist here seized the moment of the *ascensio domini*, when the Saviour on the Mount of Olives with the banner of the Resurrection in his right hand as a flag of victory, raises his eyes towards Heaven and the clouds receive him. The hand of the Father in benediction, the recognized symbol for the first person of the Godhead, projects from the clouds. This old manner of representing the ascension of Christ also recalls the Greek types, and completely deviates from the conception and reproductions of the artists of the fifteenth century, where the feet only of the ascending Saviour project from the cloud of light, and the impressions of which as evidence of his Ascension are yet visible on the Mount of Olives. Attention may be drawn—en passant—to the markedly conventional manner in which the clouds are represented, as also to the ideal treatment of the foliage, which, after the old types, is treated purely as ornament in settled conventional form, and not in a natural manner as during the Gothic Art period." (Bock, op. cit. p. 10.)

On the symbol of the first person of the Trinity as here represented, Mr. Tyrwhitt writes: "For the first centuries at least no attempt was even made at representing the actual presence of the first person of the Trinity. It was indicated invariably by the symbolic hand proceeding from a cloud. Martigny quotes the words of St. Augustine, Epist. cxlviii. 4: 'When we hear of his Hand we ought to understand his working,' from which it would seem that the great Western Father foresaw a tendency to anthropomorphic misapplication of the words, Hand and Eye, or Ear of God, as they are frequently used in the Old Testament." (Op. cit. p. 343.)

PLATE 8.

THE DESCENT OF THE HOLY SPIRIT.

 HE last of the designs within a circle. The latter is $7\frac{5}{8}$ inches in diameter with an ornamented border $\frac{5}{8}$ ths of an inch wide.


"The disciples are associated together in sitting attitudes, and the Holy Ghost in the form of a dove descends upon them. The modern way of representing flames over the heads of the Apostles is not yet had recourse to here, but from the nimbus of the Holy Spirit proceed rays which descend upon the head of each one present. Here also, deviating from later representations, the Twelve only are visible, the Blessed Virgin and Mother of our Lord not continuing in their midst." (Bock, op. cit. p. 10.)

In connection with this absence of the Virgin on the Pentecost, Mrs. Jameson observes, "The Descent of the Holy Ghost is a strictly scriptural subject. I have heard it said, that the introduction of Mary is not authorized by the scripture narrative. I must observe, however, that without any wringing of the text for an especial purpose, the passage might be so interpreted. In the first chapter of the Acts (verse 14), after enumerating the Apostles by name, it is added: 'These all continued with one accord in prayer and supplication with the Women and Mary the Mother of Jesus, and with His brethren.' And in the commencement of the second chapter the narrative thus proceeds: 'And when the day of Pentecost was fully come, they were *all* with one accord in one place.' The word *all* is, in the Concordance, referred to the previous text (verse 14), as including Mary and the Women; thus they who were constant in their love were not refused a participation in the gifts of the Spirit." ("Legends of the Madonna," p. 325.)

If the true source of the ability of the Christian or believer to enter the Heavenly Jerusalem—typified, as will be shown presently, in the Corona Lucis—after the completion of his course on earth is to be found in the Life and Passion of the Redeemer, as represented in several of their phases on the eight medallions just described, so do the compositions on the eight following copper-plates of the large towers of the corona remind the observer that not *Faith* alone in the works of Christ and his merits will open to the Christian the door of the Heavenly Zion; but that therewith he must *practice* the Works of Faith and Love if he would enter the Eternal City, the semblance of which is represented in the luminary, some adornments of which are now being described. In conformity therefore with the Church's teaching the artist has supplied the *Works* of Faith as they are expressed in the eight Beatitudes of the Sermon on the Mount.

PLATE 9.

THE FOURTH BEATITUDE.

 HE design is contained within a quadrangular space $6\frac{1}{2}$ inches high by $6\frac{1}{2}$ inches wide. This square is placed over a quatrefoil, the lunettes of which project two inches beyond the upper and lower sides of the square, and $1\frac{5}{8}$ ths of an inch beyond its lateral margins. The angles of the central square project about an inch between the convexities of the lunettes of the quatrefoil. Both square and quatrefoil have ornamental borders $\frac{5}{8}$ ths of an inch wide.

In the middle of the quadrangle stands a male figure with nimbus and toga-

like mantle, supporting with both hands a large tablet, which runs horizontally across the centre of the square. On this tablet is inscribed (in reverse)—

BEATI . QV . ESURIVN . ꝑ .

SICIVN . IVSTICIĀ . Q . I . S .

(*i. e.* "Beati qui esuriunt et sitiunt justitiam: quoniam ipsi saturabuntur."
(Matth: v. 6.)

The figure has the right foot overstepping the border of the quadrangle, and on each side a group of men and women regarding him with attention. In the upper lunette is a large eagle—perhaps meant as a symbol of justice. In the lateral lunettes are symbols, apparently of the sun and moon. In the lower lunette is a floriated ornament.

PLATE IO.

THE EIGHTH BEATITUDE.



HE design is contained within a quatrefoil 10 inches wide each way. Between the lunettes project sharp angles. A floriated border $\frac{5}{8}$ ths of an inch wide runs within the margin of the quatrefoil. In the middle stands a male figure with nimbus and bordered toga-like drapery, supporting with both hands a tablet $1\frac{2}{8}$ ths of an inch wide, which runs horizontally across the middle of the quatrefoil. On this tablet is inscribed—

BEATI . QVI . PERSECVTIONĒ . PATI

VNTVR . PPT̄ . IVSTICIAM . Q . I . E . R . C .

(*i. e.* "Beati qui persecutionem patiuntur propter justitiam: quoniam ipsorum est regnum cœlorum.")

The ground of the design is diapered with bands of ornamental squares running horizontally and perpendicularly. The small engraved squares alternate with plain ones corresponding to the places where the original metal plate is *percée à l'our*.

PLATE II.

THE SECOND¹ BEATITUDE.



ITHIN an oval-shaped quatrefoil $10\frac{1}{2}$ inches high by $9\frac{1}{8}$ inches wide, having an ornamental border, is an upright oval band or aureole, with acuminate ends resting against the convexities of circular ornaments projecting from the borders of the upper and lower lunettes. Within this oval stands a male figure with nimbus and toga-like mantle. He bears in his hands a short but broad tablet, on which is inscribed—

BEATI . MITES .

Q = M . IPSI . POSS

IDEB = T . TERRAM.

(*i. e.* "Beati mites: quoniam ipsi possidebunt terram.")


On each side of the centre figure, and between the outer margins of the acuminate oval and the bands of the lateral lunettes, is a group of attentive and

¹ According to the Vulgate.

expressive figures. The ground of the composition is made up of radiating and interlacing narrow bands, which alternate with large white spaces corresponding to the localities where the original metal plate is *percée à jour*.

PLATE 12.

THE SEVENTH BEATITUDE.

ITHIN a quadrangle $9\frac{3}{8}$ inches high by $7\frac{1}{2}$ inches wide stands a male figure with nimbus and toga, holding a long tablet $1\frac{2}{8}$ inches wide, running transversely across the middle of the design. On this tablet is inscribed in late Roman choral letters—


BEATI . PACIFICI . QVONIAM .

FILII . DEI . VOCABVNTVR .

The general ground is composed of upright and transverse floriated bands interlacing with each other, and having rows of white squares corresponding to the places where the original copper plate is *percée à jour*. The centre figure is of expressive and graceful character, the drawing with the exception of the toes and fingers good, and the drapery is well cast.

PLATE 13.

THE FIFTH BEATITUDE.

HE design is included within a quadrangle $9\frac{1}{2}$ inches high by $8\frac{2}{8}$ inches wide.

In the centre stands a male figure clad in toga and tunic, bearing in his hands a curved tablet an inch and $\frac{2}{8}$ ths wide. The convexity of the tablet is downwards, and the latter bears on it the inscription—

BEATI . MISERICORDES QV̄O


IPSI . MISERICORDIAM CONSEQNT̄.

(i. e. "Beati misericordes : quoniam ipsi misericordiam consequuntur.")

The ground of this print is formed of perpendicular and horizontal bands $\frac{5}{8}$ ths of an inch wide, and of a highly ornamental enfloriated character. The horizontal or transverse bands are laid over the upright series. Between the bands are alternating white squares, the results in the impression of the original plate being *percée à jour*.

PLATE 14.

THE FIRST BEATITUDE.

ITHIN a quadrangular space $9\frac{5}{8}$ inches high by $8\frac{1}{8}$ inches wide, having a floriated massive border nearly an inch and $\frac{2}{8}$ ths wide, stands a male figure with nimbus, toga and tunic. He supports with both hands a curved scroll an inch and $\frac{2}{8}$ ths wide. On it are the words—

BEATI . PAVPERES .

SPIRITV .

Across the background of the design run four transverse floriated bands an inch wide, and two upright bands $\frac{5}{8}$ ths of an inch in width, marked only with

a single series of cross hatchings. Between these bands are large white spaces due to the original copper plate being *percée à jour*.

On the borders of the tunic and toga-like drapery, which is copious and well cast, jewelled ornaments are indicated.

PLATE 15.

THE THIRD¹ BEATITUDE.

WITHIN a quatrefoil, included in a square space $9\frac{6}{8}$ inches high by $8\frac{3}{8}$ inches wide, and having a floriated border $\frac{6}{8}$ ths of an inch in width, sits a male figure with nimbus and toga-like vesture. He supports with both hands a curved scroll, the convexity of which rests upon his right knee. On this scroll are inscribed the words—

BEATI . QVI . LVGENT . Q = M .
IPSI . C̄SOLABV̄T.

(i. e. "Beati qui lugent : quoniam ipsi consolabuntur.")

The quatrefoil containing the figure has an ornamented border half an inch wide. At the four corners of the quadrangle, between the outer angles of the lunettes and the inner angles of the former, are groups of humble praying figures looking intently towards the central form. The groundwork within the quatrefoil is composed of curved and narrow intersecting bands ; that between it and the border of the great square has oblique bands passing like rays from the outer edge of the lunettes to the heads or bodies of the kneeling figures in the angles. Between these bands are variously shaped white spaces answering to where the original metal plate is *percée à jour*.

PLATE 16.

THE SIXTH BEATITUDE.



THE design is contained within a quatrefoil $10\frac{1}{2}$ inches high by a little less than 10 inches broad, having a floriated border $\frac{6}{8}$ ths of an inch wide. In the middle stands a male figure with nimbus and toga-like drapery, holding with both hands a scroll, which runs transversely across the middle of the composition. On this scroll are the words—

BEATI . MVNDO . CORDI .
QONIAM . IPSI . D = M . VIDEBVNT.

The ground within the quatrefoil is composed of a series of arabesquely ornamented transverse bands $\frac{1}{2}$ an inch wide, placed across a series of upright bands, between which are rows of white squares corresponding to where the original copper-plate is *percée à jour*. The central figure is well drawn, expressive, and has the drapery well cast.

The series of prints which has been here described is full of interest. It represents, as far as we are aware, a sequence of impressions from the oldest engraved copper-plates which have as yet been printed from.²

On the bases of the sixteen ornamental towers of the "Corona luminaria" presented by Frederick Barbarossa to the Cathedral of Aix-la-Chapelle *circa* the years 1165-70, are plates of copper on which have been intagliated, or engraved

¹ According to the Vulgate.

² With one limited exception, for which see Appendix.

it may be truly said, scenes from the Life of Christ, and illustrations from the first portion of the Sermon on the Mount. These sixteen intagliated plates are fastened with small screws only to the towers of the corona, and may be separated from them easily. About twenty-five years back the corona was taken down for necessary repairs and cleaning. Permission was given at the same time to work off a limited number of impressions from these engraved plates. A few years afterwards Dr. Bock, honorary canon of the cathedral, and a well-known writer on ecclesiastical archæology, was allowed to have some impressions printed off to accompany his interesting monograph (A. 1. b), entitled "Der Kronleuchter Kaisers Friedrich Barbarossa im Karolingischen Münster zu Aachen, etc.," von Dr. Fr. Bock, Ehren-Stiftsherrn, etc. Aachen, 1863, folio.

The series of impressions which has been here immediately described is the first which was worked off—viz. A. 1. a. It is accompanied by a very short description only of the origin and subject matter of the plates, apparently taken from a book or sale catalogue. The first paragraph of this summary is as follows—

"The impressions cursorily described under the following sixteen numbers belong to the most ancient memorials of the art of copper-plate engraving. They have been printed off from the original engraved metal plates belonging to the great and famous 'Crown luminary' in the Cathedral at Aachen, which Frederick the First and his consort presented to it about the year 1165. On the occasion of the cleaning and reparation of this Crown luminary a few years back, a limited number of impressions were carefully worked off from certain parts of it. These impressions belong to the greatest and most remarkable rarities, and all the more so since a reprinting of them now that the Corona has been restored and put together again is not to be thought of." Schnaase (B. 5, S. 787) has fully described the latter as "one of the most important of old metal works, and particularly interesting from the symbolism pervading it." Then follows a very concise description of the subjects of the sixteen impressions in question.

The other and somewhat later edition of these prints is contained in A. 1. b, at the head of this article. Accompanying it is an interesting historic and archæological account of the origin and character of crown luminaries in general, and in particular of the *Corona luminaria* of Abbot Hertwig, in the quadrangle of a former Benedictine Abbey Church of Comburg, near Schwäbisch-Hall, and of the crown luminary of Bishop Hezilo in the nave of the Cathedral at Hildesheim, in addition to that of the Cathedral at Aix-la-Chapelle.

Besides a minute description of the designs and technic connected with the copper discs at the bases of the ornamental towers, Dr. Bock gives one also of other portions of the luminary at Aix-la-Chapelle, and in particular of the inscriptions engraved on the wreath-like bands connecting the towers with each other. In relation to the present subject the following work also may be consulted with advantage, viz: "Geschichte der Bildenden Künste im Mittelalter." Von Dr. Carl Schnaase. Dritter Band, S. 787. (Düsseldorf, 1855.)

When about the sixth and seventh centuries it became customary to suspend costly crosses surmounted by votive crowns from the vaulted ceilings over the chief altars in large churches, crosses serving the purpose of chandeliers or light bearers also came into use, such crosses having their forms modified to enable them to carry on their several members a number of lamps or lights of some kind.

As a light had always a deep symbolical meaning in the Christian Church, it being in many instances intended to represent the Saviour, who himself had said "Ego sum lux mundi" (Joh: viii. 12), it was usual to adorn the light bearer, hanging as a symbol of the Redeemer before the Sanctuary, with a crown suspended above it. From a single light as symbolizing the Redeemer, crowns with twelve lights on the bearer were used as referring to the twelve disciples—"Vos estis lux mundi" (Matth: v. 14)—and afterwards crowns bearing many lights in reference to the order, "Sic luceat lux vestra coram hominibus" (Matth: v. 16).

Such crowns of light—*coronæ luminariæ*, *coronæ lucis*, *phari*, *gabathæ*—presented as votive offerings to the large churches, assumed various forms according to the times, but all symbolized with more or less depth of mysticism some dogma of the Christian Church.

Between the years 1165 and 1170, Frederick Barbarossa and his consort Beatrix presented a magnificent votive *corona lucis* to the Cathedral of Aix-la-Chapelle.

“On what particular occasion did Frederick Barbarossa feel himself called on to present the Cathedral tomb of his great ancestor with this token of imperial favour? Two circumstances there were which might have offered an opportunity for thus bestowing on the Church of the Coronation such a prominent gift. For instance, the Hohenstauffer in question immediately after his coronation as Roman King in the year 1152, solemnized over the grave of Charles the Great, may have vowed that present in remembrance of the then just completed historic development of the status of the Blessed Virgin; or rather, and which is the more probable, the votive gift in question may have followed the occasion when the grave's rest of the Christian Imperial hero Charles was again broken by Frederick the First on the 29th of December, 1165, and his earthly remains solemnly raised after the opening of the tumulus. In fact, our meritorious Quix (‘Chr. Quix, Geschichte der Stadt Aachen, 1 Theil, Seite 65. Aachen, 1840’), following a statement by Ernst (‘Hist. de Limburg,’ tom. iii. p. 136), relates that after the opening of the grave in the presence of numerous Bishops, Princes, Dukes, and other dignitaries of the kingdom, the Emperor in everlasting remembrance of this important exposition of the ashes of the holy Emperor, had this splendid light bearer prepared. Thus the commencement and completion of the Imperial votive crown would fall somewhere between the years 1166-1170, a period of time with which the richly developed ornamentation of the *corona* is thoroughly in keeping.” (Bock, op. cit. pp. 34, 35.)

The character and importance of this princely gift of Barbarossa cannot be better illustrated than by placing before the reader the following extract from the monograph of Dr. Bock, previous to doing which, however, some notice of M. Didron's reflections may not be out of place. The latter observes:—“In the hymn composed in honour of the Holy Spirit [‘Veni Creator Spiritus’] attributed to Charlemagne himself, and which is sung whenever divine enlightenment is especially desired . . . it is singular to find the warlike Charlemagne, whose life was one perpetual scene of warfare, who fought bloody battles in the North, South, and East of Europe, perhaps also in Asia and the West, thus invoking peace. In the centre of the cupola of the Cathedral of Aix-la-Chapelle, above the tomb of Charlemagne an enormous crown is suspended; a kind of gigantic luminary of chiselled, gilded and enamelled copper, presented by the Emperor Frederic Barbarossa. The Catholic Cæsar of the Romans (Cæsar Catholicus Romanorum Fridericus), as Barbarossa styles himself in that luminary, caused the eight beatitudes to be engraven below eight great lamps, by which the crown is supported, and we are astonished to find Barbarossa exclaiming in conjunction with the inscriptions engraven beneath the lamps—

‘Beati mites quoniam possidebunt terram,’

‘Beati PACIFICI quoniam filii Dei vocabuntur.’

The terrible Barbarossa, albeit himself of no very pacific disposition, adds again at the end of an inscription of eight verses, engraven on the upper part of the crown, and referring to the crown itself—

‘Celica Jherusalem signatur imagine tali

Visio Pacis certa quietis spes ibi nobis.’

Charlemagne and Barbarossa, as is here seen, both wrote and acted alike.”

("Christian Iconography," Bohn's "Illustrated Library," London, 1851, pp. 421-423.)

To revert to Dr. Bock—

"As the inscription on the Crown luminary itself clearly indicates, our Corona is octagonal in form, in harmony with the Karolingian octagon, the interior of which it serves to lighten and decorate. The eight divisions of the luminary do not stand out, however, in the straight lined forms of an octagon, the forms being modified by eight principal curves. Suppose eight smaller contiguous curves meeting at intersecting points, to be described within these eight chief curves, a geometric figure will be produced representing in its plan an eight-leaved rose. In the eight notches or points of intersection of the secondary curves of the rose-like figure, the artist has introduced circular medallions [the eight Beatitudes], serving as the bases to as many small towers. In order to double the number of towers, the artist has further placed tower-bases at the most prominent parts of the arcs of the circles of the rose-like figure. The outlines of these tower-bases are alternately rectangular and of quatrefoil pattern . . . Between the four rectangular bases, a ground plan—as it were—of a true square may be described, and a like second one arises when four straight lines are drawn between the inner lunettes of the quatrefoil medallions. On a similar principle, eight different and equally large quadrangles may be produced by connecting the eight oppositely placed circular medallions with lines.

"As mystical expositors have sometimes conceived the Heavenly Jerusalem as a rose in its outward appearance, so in a like spirit the ground form of the Heavenly habitation may be found in the square, that is included in so manifold a way as an inner principle in the eight-leaved rose. The last proposition receives yet further support from the circumstance that the Evangelist in his account of the Heavenly Jerusalem, expressly pronounces, 'et civitas in quadro posita est.' (Apoc: xxi. 16.) That the artist from whom proceeded the ingenious design of our crown luminary had in general before his eyes the description by the Holy Seer of Patmos, and sought to reproduce it, is clear from the place of the towers, which latter are ordered and arranged throughout by *threes* along the various lines of the numerous squares, forming the ground plan of the general design of the Corona. The passage in the Apocalypse referred to is as follows:—'ab Oriente portæ tres: et ab Aquilone portæ tres: et ab Austro portæ tres et ab occasu portæ tres'" (xxi. 13). (Bock, op. cit. pp. 7, 8.)

As a glance at a geometric ground plan of the Crown luminary at Aix-la-Chapelle will show, the eight smaller towers introduced at the notches of the eight-leaved rose are kept circular in form, the other eight towers and their bases are in one half their number rectangular in plan, and in the other half quatrefoil in shape. Beneath the socle of each of these sixteen tower-like structures lies a strong plate of "red-copper," on which an engraver has intagliated with powerful instrument various designs. As these terminal plates which close the entrances below to the ornamental towers take the shape of the ground-forms of the different towers, it follows that in the impressions worked off from them, and now before us in the series of sixteen prints just described, there are eight engraved plates of circular form, four rectangular ones, and four medallions in the shape of quatrefoils. On the eight smaller circular discs are engraved various scenes from the Life of the Saviour from the Annunciation to his return at the Last Day.

"In all probability," remarks Dr. Bock, "the artist who in red-copper worked with sure hand these masterly plates, had the designs of a clever painter or architect before him, after which with broad graver he developed his compositions" (p. 9). . . . "It cannot be denied that, as regards design, arrangement, and also technical execution, these numerous compositions are equally masterly and for their time highly finished. From prolonged observation of these many life-like and vivaciously executed figures, we have not been able to arrive at the conclusion that the

idea and plan of these cleverly composed representations can justly be regarded as the creations of a technical engraver, however gifted. On the contrary, we believe that the noble scheme of these numerous figurative representations proceeded from an habile painter, one who stood at the summit of the art of his time. Thus might a practised and artistic copper-plate engraver intagliate with broad tool in the metal the models placed before him coming from the hands of a higher componist. This view of the subject does not exclude another hypothesis, which assumes that in correspondence with the typically fixed character of painting during the Romanesque Art epoch, a talented engraver copied in reduced size, and transferred to copper these particular designs which he had come across as monumental paintings executed by an eminent master of his time. Although the numerous engraved figures bring to mind from their pose, action, and cast of their drapery the traditional Byzantine treatment, it must yet be allowed that close observation perceives so much freedom and movement in the dispositions of the figures, and self-conscious striving after individualization in the characteristic heads of these saintly forms as sufficiently to indicate that the master in question, while undoubtedly continuing steadfast to the old typical figure-designs of the Art of the period, yet did so without sacrificing his own independence as an original artist. The casting of the draperies throughout is especially masterly to the ends in view: it does not degenerate either into formal vagary or stiffness, as it so frequently does in pictorial compositions of the same epoch. If the anatomic representation of individual parts leaves much to be desired when viewed from the present stand-point of Art, it must yet be unconditionally allowed, that in spite of the many hard and objectionable features of these intagliated compositions, an inexpressible dignity and majesty of expression and execution are here present, and that the spiritual element born of a deep-rooted faith which breaks forth from these often naïve designs is so intense and riveting, that one willingly overlooks the many errors and imperfections of the school of the time." (Op. cit. pp. 14, 15.)

From the peculiar interest this series of impressions from engraved metal plates of the twelfth century must necessarily excite, the following remarks by Schnaase may be acceptable to the reader. "The style of these compositions permits of our forming a very high opinion of the artistic ability which was at the service of the Emperor and his consort; at the same time it leads to the conclusion that two different masters were engaged on the work. In the scenes from the Life of the Redeemer, the conception is naïve and dramatic; in the Crucifixion the Sun and Moon, Mary and John are represented in the usual way, while near them are trees treated somewhat naturally. In the Nativity the Child turns towards its mother. Joseph converses with raised hand, and even Ox and Ass appear to regard the infant Saviour with some consciousness of the importance of the occasion. The ground [? border] is always indicated by semicircular scales, each bearing a flower. The heads are more square than oval, the feet very large. On the other hand, the attitude and bodily form of the Angel of the Annunciation are nobler and more in typical manner, with pure oval shape of countenance, well disposed symmetrical curls, small and elegant feet, and a very fine cast of drapery is present, which permits of the form of the body being easily made out. The adjacent figure and accessories remind one rather of the drawings in miniatures of Byzantine character. We thus perceive the work not only of two masters of different endowments, but of two different purposes in contiguity with each other. The master of the Gospel History is influenced by the naturalism which made itself so apparent in miniature painting, the other master partakes of the tendencies of the severe style which at that time prevailed in sculpture. The coincidental occurrence to be noted clearly shows the influence which both forms of Art—painting and sculpture—exercised over the workshops of the workers in metal. The architecture is everywhere of the circular-arch character, and even the ornamentation of the borders and of the bands of the

trellised grounds, as also the wreathlike bands bearing the inscriptions, and which encircle the ring of the luminary, have throughout a Romanesque character. The ornamentation consists for the most part of rather simple winding forms, foliage and like patterns, but all varying and giving—golden on a ground covered with a brown varnish—a very rich appearance to the whole." (Op. cit. vol. v. p. 793.)

On passing to the inquiry—Who was the actual manufacturer of this magnificent light-bearer in the Church of Aix-la-Chapelle, which has now illuminated on special occasions its noble vestibule for longer than seven hundred years?—we are informed by Dr. Bock that Death and Gift Registers of the Cathedral furnish this information—

"Under the 9th entry before the Kalends of the Month of April (24 March) apparently in the last quarter of the 12th century, our Death register records the demise of a certain Riker, and remarks that the same was the father of Stephans, a Canon on the Aachener foundation. From an item following this entry it appears that the Aachener Clergy commemorated along with the obsequies of Ricker those of a brother of the latter, viz. of Wibert, of whom the Death register fully records¹ that he had presented to the Cathedral Church of Notre Dame in that city two silver chalices, also two houses situated close to the Church of St. Foillan. It is further noted and with praise that this Wibert had devoted much time and labour to the preparation of the corona, that he had undertaken the repairs of the roof of the whole church, of the work of the gilt cross on the tower, and of the founding of the bells, and that he had carried out everything most satisfactorily." . . . "As far as relates to our Corona, Master Wibert appears to have been active not only as componist in the design of the same, but also to have taken in hand its technical execution. The one expression, 'maximam operam adhibuit,' may be presumed to refer to the conception and plan of the corona, and the other, 'maximum laborem ad opus coronæ,' to relate to the technical production or manufacture of the same. Unfortunately the day only and not the year of the Aachen Master and metal worker is indicated in our Death Register, otherwise we should possess a *moyen de plus* for the more perfect determination of the year in which the *pharus* of Aix-la-Chapelle had its origin. The result is therefore that we are obliged to infer its chronology from its inscription."

Relative to the peculiar appearances which the *versos*, especially of the latter eight impressions, exhibit, Dr. Bock observes, "Deviating from the eight previously described circular discs, the base plates of the eight towers are as *opera inteseratiia*, so pierced through by four (or more) cornered openings, that the greater number appear as if formed of regular lattice-work, in the midst of which the particular *beatitudo* is placed as a standing figure. This latticed work, formed of narrow bands of red copper, has been decorated through the diligence of the engraver with conventional floriation of Romanesque character, yet of very varied patterns, deeply intagliated." . . . "This [Pl. 15] elegantly pierced lamina with its several figurative representations may be regarded as the most perfect and beautiful among the sixteen terminal plates here described. Unfortunately—as the impression shows—in the course of more than 700 years the original metal has suffered rather severely from oxidation, and in consequence an impression could not be worked off from it in such purity and clearness as have been more or less attained in connection with the other prints." (Op. cit. pp. 12, 13.)

¹ "O(biit) Rickerus pater Stephani fratris nostri." "Item (obiit) Wibertus pater ejusdem Stephani. S. Dei Genetrici II. ampullas argenteas donavit et duas domos quæ adherent Eccl. S. Foillani; insuper maximam operam et maximum laborem ad opus coronæ, ad tectum totius Ecclesiæ ad crucem deauratam in turri, ad campanas adhibuit et omnia feliciter consumpsit." (Op. cit. p. 34.)

The results of the damage done to the original copper of Pl. 15 by time and oxidation are mainly to be observed in the deficient inscription as given in the first issue, A. 1. a, while in Dr. Bock's own version (A. 1. b) the chief figure and other parts have suffered. In the latter version the inscription comes out more distinctly than in the Museum Series A. 1. a. This may result from the circumstance that the thin layer of enamel varnish—*email brun* of the French archaeologists—with which the letters appear to have been covered, was more perfectly removed when the second series of impressions was worked off.

"This plate also [Pl. 10] has become somewhat oxidated in the course of time, and thus the impression from it also is spotty and unclear."

"On Plates 14, 15, and 16 the forms of the letters on the scrolls do not seem deeply engraved, as they do in the other inscriptions, but to be indicated merely by a layer of the before-mentioned varnish. Hence these inscriptions also have come off imperfectly in the impressions."

The numerous small circular white spots to be observed in the prints on the outer limits of the borders, and here and there about the middle of the impressions, correspond to the holes through which the metal plates have been fixed to the bases of the ornamental towers of the corona. Around many of these circular spots are indications of the oxidation which the copper has there undergone and left permanent traces.

[Dimensions variable.]

[Uncoloured.]

A. 2.

THE "PASSION" OF THE MASTER OF THE YEAR 1457.

LOWER GERMANY.

*A Series of Twenty-eight Compositions illustrative of the
Passion of Our Lord.*



REPRESENTATIONS of events in the Passion of the Redeemer following in each series a regular sequence, characterized Art particularly from the thirteenth to the middle of the sixteenth century. The cause for this has been found¹ in the impassioned cry to contemplate the sufferings of Christ, which arose from the founders of the two important orders of Dominicans and Franciscans. Not only did this desire influence the arts of design, but the dramatic art also was called into requisition; miracle, mystery, and passion plays were exhibited in most countries, and to this day "Dass Passionsspiel" is performed every ten years in the Bavarian Highlands of Tyrol. In this latter drama, the "traditional rendering of each scene with its types is retained, and the close connection between these religious mysteries and the art which is exemplified in the 'Biblia Pauperum' is demonstrated."

The pictorial representation of the "Passion" was especially a favourite duty with the early German and Flemish Masters of the fifteenth century. These were

¹ "The History of our Lord as exemplified in Works of Art, &c.," by Mrs. Jameson and Lady Eastlake, vol. ii. p. 1.

followed by Martin Schongauer, Albert Dürer, Franz von Bocholtz, Israhel van Meckenem, Johann von Köln, Lucas van Leyden, the Master S, and others who are familiar to us, chiefly by their woodcuts or copper-plate engravings illustrating incidents in the Life of Christ, from His entry into Jerusalem to His appearance to the Disciples at Emmaus.

The series of the Life of Christ was made afterwards to include other events, such as the Holy Women at the Sepulchre, the Last Judgment, and the Mass of St. Gregory. "Germany with her princes and potentates, indifferent to Art, and the great mass of the population depressed by poverty, gave but few commissions for pictures, and far less for works on a monumental scale to her great painters. They therefore gained their bread chiefly by the exercise of forms of Art more accessible to an humbler class of patrons." (Lady Eastlake, *op. cit.* p. 2.)

The merit of such work as they produced mainly consists in its busy and dramatic character, there being more story in their designs and more allusion or foreshadowing of what is to come than in compositions of more artistic and refined character.

The series of prints about to be described is of much interest as regards the early history of the Art of engraving. On one of these prints occurs the third earliest date as yet recognized on an impression from a metal plate engraved in intaglio. This date is 1457. The first or earliest date on such an impression hitherto recorded is 1446, this is upon a piece—the flagellation—of a Passion formerly in the possession of the well-known iconophile M. Renouvier, of Montpellier. The second date is that of the year of 1451, inscribed on an engraving by the Master P, of the Virgin and Child, a date, however, which in the opinion of some good authorities is not *sans peur et sans reproche*.¹

On the composition representing the "Last Supper," in the present sequence occurs the inscription "lvii. jor," which may be accepted in all surety we believe as signifying the year 1457. It should not be forgotten that there occur earlier dates than any of these on certain woodcuts, *e.g.* 1418 (but of doubtful genuineness) on the so-called "Brussels print;" 1423 on the "Buxheim St. Christopher," and 1437 on the St. Sebastian of St. Blaize.

The twenty-eight little prints under consideration are upon thin vellum, and have been cut out of a MS. in German, as the writing on the *versos* proves. At first sight many of them appear as if they were the ordinary illuminated miniatures common to MSS. decorated not in the highest style of the *miniatori*. On close inspection, however, the outlines of the figures are seen to have been engraved and printed off in dark ink. The forms have been strongly coloured, the nimbi illuminated with leaf gold, and the armour of the soldiers and other metallic objects illuminated with silver, now tarnished from oxidation. From these operations, and the painting of some of the accessories and broad shadows in black, any more delicate work of the graver if present—which is not likely to be the case—would be quite imperceptible.

NO. I.

THE YOUTHFUL CHRIST TEACHING IN THE TEMPLE.



HIS design is a curious exception to the commencement of the "Passion" as it is usually represented. The first incident recorded is generally that of Christ's entry into Jerusalem, but here we have an event conventionally belonging rather to the "Life of the Virgin," the latter seeking her Son "sorrowing," and finding Him in the Temple.

¹ On these two examples, see Passavant, vol. ii. pp. 3-6. Also Weigel, "Anfänge, etc.," vol. ii. p. 335.

In the present composition both the exterior and interior of the Temple are shown. On the right hand the inner part is exposed, allowing our Saviour to be seen on an elevated seat expounding the law from a book before him. Five figures as if engaged in discussion are around the seat, three of whom have books in their hands. Four of the figures are seated, one is standing. The event takes place beneath a groined and vaulted ceiling, two of the supporting columns of which are represented. On the left hand the Virgin Mother and St. Joseph—a diminutive figure—are seen standing at the outer door, the knocker on which St. Joseph raises, as about to seek admission, while the Blessed Virgin—a full head taller than St. Joseph—looks anxiously towards the door. A circular nimbus, with slight indications of its cruciform character, is over the head of Christ, and a nimbus over the head of the Virgin; both nimbi are illuminated with leaf gold.

NO. 2.

JESUS WASHES THE FEET OF HIS DISCIPLES.

IN the foreground kneels Christ, directed towards our right, with the forearms bare and "the towel wherewith he was girded." From the action of the Disciple on whose feet Jesus is engaged, the former appears to be Simon Peter hesitating at the act, to which hesitation our Lord has replied, "Si non laverō te non habebis partem mecum" (Johan: xiii. 8). Simon Peter raises his hands exclaiming—

"Domine non tantum pedes meos sed et manus et caput."

With the left hand our Lord grasps the right leg of the disciple seated on the right, between whom and Christ is a shallow tub, over which the latter holds His right hand, as if about to wash the disciple's foot held in the other. In a semicircle around and beyond the central figures are visible eleven of the disciples. Of some of these not more than small portions of their nimbi can be seen. The first and nearest disciple on the left is seated. All the figures have illuminated nimbi, the nimbus of Christ being large and cruciform.

NO. 3.

THE LAST SUPPER.

CHRIST and His disciples are seated at a round table in the front of which are two low seats, one on the right and one on the left hand. On the seat at the right hand is seated Judas Iscariot, who raises his hands and throws back the head gesticulating. His mouth is open, and the Devil—in the form of a large fly—is about to enter it. On the sides of the seat upon which Judas is seated appears the date 1457 in the following form—



Opposite to Judas, and on an exactly similar seat, but without any inscription upon it, sits another disciple raising his hands in astonishment at the behaviour of Iscariot. Christ is seated at the further and central point of the circle of disciples, while that one of the latter "whom Jesus loved" inclines his head upon the table before our Saviour.

NO. 4.

CHRIST ON THE MOUNT OF OLIVES.



N a bank in the foreground our Lord lies extended with face to the earth and with outstretched arms. Somewhat before yet beyond Him is a chalice on an eminence, above which projects from the clouds the hand of God the Father holding a small tau cross. The heads of the three disciples rise from behind the bank on the left. Above their nimbi may be seen the entrance to the Garden, the wattled fence enclosing which is in part visible.

NO. 5.

THE BETRAYAL BY JUDAS.



I n the centre of the composition stands Christ in the act of being kissed by Judas, who stands on the Lord's left hand, and has a large purse at his side. A soldier from behind places his hand on Christ's chest, while another prepares to throw a rope over our Saviour, who from His action appears as if saying to Simon Peter, "Mitte gladium tuum in vaginam; Calicem quem dedit mihi Pater non bibam illum?" (Johan: xviii. 11.)

Immediately in the foreground sits Malchus, who has dropped his staff and lanthorn, and raises his left hand to the right ear. More or less of the persons of three other disciples may be observed near our Lord.

NO. 6.

THE PROSTRATION OF THE COHORT BEFORE CHRIST.



I n the left stands Christ with raised right hand directed towards three of the guards prostrate on the bank before Him. Our Lord appears to have just uttered the words, "Ego sum," when the guards, "Abierunt retrorsum et ceciderunt in terram." (Johan: xviii. 6.)

Behind Christ and on the left stands a disciple, and on the right hand above the prostrate guards is the open door of the Garden.

The account of the Betrayal of Christ—speaking in reference to pictorial relations—presents more circumstances than Art can express at once, for "looking broadly at the recital there are two separate ideas—that of treachery in the kiss given by Judas, 'one of the twelve,' and that of supernatural power in the effect of those few small words, 'I am He,' an answer so gentle, yet which had in it a strength greater than the Eastern Wind or the Voice of Thunder, for God was in that still voice, and it struck them to the ground."

"Both these ideas were adopted by Art; that view of the Betrayal which is given by the prostrate guards being from its greater reverence adopted first. For early Art never lost sight of the fundamental conditions on which every event

in our Lord's course on earth, and especially of this portion of it, was based, namely, the voluntary nature of all His acts." . . . "The prostration of the troop is almost an anomaly when seen in Art, for the guards seem at this moment to be the captured and betrayed, not our Lord." . . . "Generally the prostration of the guards is given in a very simple way. A few figures with weapons, and often in armour, are lying flat on the ground in parallel lines, whilst our Lord stands erect above them, the image of calm power." ("History of our Lord," vol. ii. p. 35.)

NO. 7.

JESUS BEFORE CAIAPHAS.



IN the right stands the High Priest Caiaphas on the lowest step of the judgment seat. On his head is a mitre; he is clothed in a long red tunic girded round the waist, and he tears open the vestment at his chest. He has interrogated our Lord standing with bound hands before him, "Tu es Christus filius Dei benedicti?" etc., and observed to his persecutors ("scindens vestimenta suâ"), "Quid adhuc desideramus testes?" after what Jesus has replied. A soldier has raised his right hand, which holds a short club, as if about to strike our Saviour, while another soldier takes him by the left arm, thus illustrating the statement, "Hæc autem cum dixisset, unus assistens ministrorum dedit alapam Jesu, dicens : Sic respondes pontifici?" (Johan: xviii. 22.)

NO. 8.

THE MAID-SERVANT OF THE HIGH PRIEST ACCUSING PETER.



IN the left hand stands Peter with the right hand raised and turned towards the servant of Caiaphas on his left, who with both hands uplifted and with expressive countenance, is accusing Peter of having been with Christ—"et ille negavit eum dicens mulier non novi illum." (Luc: xxii. 58.)

Above the head of Peter is a niche in the wall in which stands a cock, and towards the right through an archway may be seen our Lord led away by soldiers to Pilate.

NO. 9.


CHRIST BEFORE PILATE.



PILATE is seated on the right hand; before him stands Christ, guarded by soldiers. Pilate raises his hand as if in the act of saying, "nihil invenio causæ in hoc homine." (Luc: xxiii. 4.)


NO. IO.

CHRIST BEFORE HEROD.

EROD clad in royal robe, with sceptre in the left hand and crown upon his head, is seated on the judgment seat, having behind him a richly embroidered curtain. He raises his right hand and looks towards Christ, who stands before him guarded by soldiers. Our Lord looks passive and unanswering, and has His hands bound before Him. The guards around Him look insolently and inquisitively at the face of Christ, as to how he may reply to Herod, who "interrogabat autem cum multis sermonibus, et ipse nihil illi respondebat." (Luc: xxiii. 9.)


NO. II.

CHRIST MOCKED.

HRIST has been placed in mockery and blindfolded on a seat of importance. A mock sceptre is in His hands. An attendant on the left hand spits in our Lord's face and lifts his right hand open to strike Him; another on the right is about to strike Him in the face with the palm of his right hand, while a third standing with outstretched legs before Christ, jeers at and mocks Him in illustration of Mark's account, "et cæperunt quidam conspuere eum et velare faciem ejus et colaphis eum cædere et dicere ei: Prophetiza: et ministri alapis eum cedebant." (Marc: xiv. 67.)


NO. 12.

THE FLAGELLATION.

ENEATH the middle of an archway supported by columns stands a tall pillar, extending the whole length of the composition. To this Christ is bound by the legs and arms. He is undraped with the exception of having a loin cloth. His body is covered with drops of blood. A guard on the right hand raises above His head with both hands a rod, intended to strike our Lord with great severity. Another man on the left hand is about to strike Christ with a scourge raised in the right hand, while he holds in the left a rod. The action and expression of these prison officers are highly indicative of their intentions to carry out in full the orders of Pilate, "Tunc ergo apprehendit Pilatus Jesum et flagellavit." (Johan: xix. 1.)

NO. 13.

THE CROWNING WITH THORNS.

ENEATH a kind of vaulted chamber widely flattened at the top sits our Lord on a seat of circumstance. His body has been clothed in a purple robe of royalty from which protrude the bare arms, covered with blood drops from the scourging. On His head is a crown of thorns, and in His right hand a reed. A prison attendant stands on each side of

Christ pressing down by means of a long staff the thorns upon His brow, from which long drops of blood course down upon His face. The man on the left seems to express his enjoyment of the duty he is performing. A third man is kneeling before Christ mocking Him, thus illustrating the statement of St. Mark, "Et induunt eum purpura et imponunt ei plectentes spineam coronam et cœperunt salutare eum: Ave rex Judæorum. Et percutiebant caput ejus arundine et conspuebant eum, et ponentes genua adorabant eum" (xv. 17).

NO. 14.

THE "ECCE HOMO."



IN the higher step of a doorway to the Prætorium stands Christ, with a scarlet robe thrown over His otherwise naked and bleeding body, which is exposed as Pilate draws away the vestment from it with his left hand. On our Lord's head is the crown of thorns, and around His loins a cloth; His hands are tied before Him; an attendant behind and within the building appears as if pushing forward our Lord. Pilate stands on the left hand, and as if saying to the people near, "Behold the Man;" an attendant kneels on one knee before the steps of the doorway mocking Christ, and as if about to take off his cap in derisive honour to him. "Exivit ergo Jesus portans coronam spineam et purpureum vestimentum. Et dicit [Pilatus] eis: Ecce Homo." (Johan: xix. 6.)

NO. 15.

PILATE WASHING HIS HANDS.



CHRIST in long robe, crowned with the wreath of thorns, with drops of blood on His face and hands bound before Him, stands again before Pilate, seated on a judgment seat. The latter turns his head towards Christ and the soldiers guarding Him, while he washes his hands in oriental manner, illustrating the account by Matthew (xxvii. 24). "Videns autem Pilatus quia nihil proficeret, sed magis tumultus fieret: accepta aqua, lavit manus coram populo dicens: Innocens ego sum à sanguine justi hujus, vos videritis."

Behind Pilate stands the attendant, sent by Pilate's wife; he looks anxiously and points downwards towards Christ, as if repeating his mistress's caution: "Nihil tibi, et justo illi; multa enim passa sum hodie per visum propter eum." (Matth: xxvii. 19.) The soldiers guarding Christ are in armour, bearing lances with pennons.

NO. 16.

CHRIST BEARING HIS CROSS.



ESUS stooping somewhat supports with both hands the Cross upon His back, directing His steps towards the right. Before Him is a man pulling our Lord forwards by the rope by which He is girded. Simon of Cyrene in a low stooping posture bears up the Cross at its lower end. The Blessed Virgin with raised and joined hands follows her Son, and a man behind seems to be pushing her back again. A soldier with a short staff presses down the thorns on Christ's head.

Thus is St. Matthew's description illustrated:—

"Et postquam illuserunt ei, exuerunt eum chlamyde et induerunt eum vestimentis ejus et duxerunt eum ut crucifigerent. Exeuntes autem invenerunt hominem Cyrenæum nomine Simonem, hunc angariaverunt ut tolleret crucem ejus" (xxvii. 31).

NO. 17.

THE DISROBING OF CHRIST, AND VIRGIN APPLYING THE LOIN CLOTH.



OUR Lord is nearly stripped of His garments by a soldier on the right, showing the body marked with the effects of the flagellation. His Holy Mother stands behind our Lord, around whom she is about to tie a loin cloth. "This subject is rarely seen, but may be traced to a passage from a dialogue on the Passion of our Lord, much after the fashion of St. Brigitta's 'Revelations,' by one Dionysius à Richel, a Carthusian, who makes the Virgin say, 'Panniculum capitis mei circumligavi lumbis ejus,' i.e. 'I wrapt his loins round with the cloth from my head.'" ("History of our Lord," vol. ii. p. 126.)

Behind the Virgin stands St. John; beyond him appears the nimbus of another disciple.

NO. 18.

CHRIST DISROBED AWAITING THE PREPARATION OF THE CROSS.



HIS also is an unusual representation in the series of the Passion or Stations: our Lord is seated upon His vestment thrown down on the ground towards the left. A loin cloth only girds Him. His hands are tied in front; His countenance expresses subdued pain and grief.

Behind and on the side of an acclivity lies the Cross, in which one man is boring a hole where the feet of the Crucified are to come, and another is boring a hole at one of the ends of the cross-beam. Pilate with an attendant is looking on and giving directions.

NO. 19.

CHRIST BEING NAILED TO THE CROSS.



THE Cross lies on the side of an acclivity; upon it is stretched our Lord, His right hand already nailed to it, and His legs bound to it by a rope. An executioner drives a nail through Christ's left hand, while another nails the feet to the Cross. Pilate with an attendant is looking on giving orders. Christ appears looking up towards heaven as if saying, "Pater, dimitte illis: non enim sciunt quid faciunt." (Luc: xxiii. 34.)

NO. 20.

CHRIST ON THE CROSS.



OUR Lord is upon the now elevated Cross ; on the right hand side of it stands the Blessed Virgin with joined hands and looking slightly downwards towards the body of her Son. On the left of the Cross stands St. John holding a book in his right hand, which is hidden under his mantle. Blood drops from the wounds in the hands of Christ and issues from the puncture in the right side of the chest.

This is a very simple and early form of representing the Crucifixion—one in which the Virgin and St. John stand alone by the Cross and where the presence of the thieves is omitted.

NO. 21.

THE DEPOSITION FROM THE CROSS.



THE right hand of Christ has been detached from the Cross and falls over the left shoulder of Joseph of Arimathea, who receives in his arms the body of our Lord just above the loins, which he infolds in a large piece of drapery. On the right hand an executioner has ascended a ladder in order to remove the nail which secures the left hand of the Crucified to the Cross. On the left stand the Virgin Mother and St. John, the former with raised and joined hands.

"Rogavit Pilatum Joseph ab Arimathea—ut tolleret corpus Jesu, et permisit Pilatus. Venit ergo et tulit corpus Jesu." (Johan : xix. 38.)

NO. 22.

THE HOLY WOMEN LAMENTING OVER THE BODY OF CHRIST.




THIS incident (Station 13), which does not receive mention in the Gospels, is described by St. Buonaventura as follows : "The nail being extracted from the feet, Joseph descended and all received the body and placed it on the ground. Our Lady sustained the head and shoulders on her lap ; the Magdalen the feet, next which she had formerly found such grace ; others stood around, all making great lamentations—all weeping for him as bitterly as for a first-born."

In the composition before us, St. John is represented in the middle, kneeling with joined hands over the body of Christ. On his right hand kneels the Blessed Virgin, on his left Mary Magdalene. Behind, yet looking between the Virgin and St. John, may be perceived St. Martha.

NO. 23.


THE ENTOMBMENT.

 HE body of Christ as received from the Cross is being lowered into a tomb by means of a large sheet, held beneath it by Nicodemus and Joseph of Arimathæa, as they assist in the performance of their sacred duty. Nicodemus stands on the left supporting our Lord's head and shoulders as His body is placed in the tomb. At the feet is Joseph of Arimathæa. The Blessed Virgin stands with joined hands in the centre of the group behind the tomb.

"Erat autem in loco, ubi crucifixus est, hortus : et in horto monumentum novum in quo nondum quisquam positus erat. Ibi ergo propter Parasceven Judæorum, quia juxta erat monumentum, posuerunt Jesum." (Johan: xix. 41.)

NO. 24.

THE DESCENT INTO LIMBUS.

 T was a legend of the seventh century that our Lord between the times of His Crucifixion and His Resurrection passed on to "Limbus," a border place for the unbaptized, as distinct from Purgatory, the temporary abode of those who had received the Sacrament of Baptism. From Limbus a wail had issued on the completion of Christ's Sacrifice, "Lift up your heads, O ye gates, and be ye lift up ye everlasting doors, and the King of Glory shall come in." To which answered the Prince of Darkness, in his assumption of mock ignorance, "Who is this King of Glory?" when the Spirit of David replied, "The Lord strong and mighty, the Lord mighty in battle—the Lord of Hosts, He is the King of Glory." (Psalm xxiv.) Then appeared Christ before the gates of Limbus, which fell to pieces at His approach.

In the representation before us of this incident, our Lord is seen on the left hand clad in royal scarlet vesture, holding in the left hand a cross and labarum, or banner of victory, and with the right grasping the arm of Adam, whom He leads forth from Limbus. The latter person is followed by Eve and the Saints of the pre-Christian period, while David the Royal Prophet is supposed to exclaim, "O sing unto the Lord a new song, for He hath done marvellous things; His right hand and His holy arm hath gotten Him the victory." (Psalm xlviii.) The doors of Limbus lie in fragments on the ground, and on these our Lord stands. Flames issue from the open doorway, and surround the bodies of the Saints. Through an arched opening in the wall on the right may be seen the head of a demon gazing in anger at Christ.

In representing this assumed event "we should greatly err in restricting the aim of the artist to the supposed deliverance of certain souls from hell. In earlier times at all events the illustration of a great principle as well as of a legendary fact was his object. It was Christ having overcome the sharpness of death and opening the kingdom of Heaven to all believers." ("History of our Lord," vol. ii. p. 257.)

NO. 25.

THE RESURRECTION.



HOUGH the Gospel narratives do not afford an account of any of the details of the actual Resurrection, since not any mortal eye had witnessed it, yet from the thirteenth and fourteenth centuries Art took upon herself its representation.

Taking the account of St. Matthew as the text from which to proceed—"Convenerunt principes sacerdotum et Pharisei ad Pilatum dicentes: Domine, recordati sumus, quia seductor ille dixit adhuc vivens: post tres dies resurgam" (xxvii. 62)—our Lord is seen rising from the tomb, giving benediction with the right hand, and bearing the cross and banner of victory in His left. A scarlet drapery covers partly the body. Three guards are near the tomb, two of whom are represented asleep; one is prostrate on the ground before the tomb. It may be observed that the tomb is closed and elaborately sealed, while above it ascends the Lord.

NO. 26.

THE HOLY WOMEN AT THE SEPULCHRE.



Illustration of St. Mark's account—"Et cum transisset Sabbatum, Maria Magdalene, et Maria, Jacobi, et Salome emerunt aromata ut venientes ungerent Jesum—et introeuntes in monumentum viderunt juvenem sedentem in dextris—qui dicit illis nolite expavescere Jesum queritis Nazarenum crucifixum: surrexit, non est hic, ecce locus ubi posuerunt eum" (xvi. 1-6)—within and at the right hand end of the now open tomb stands an angel, who lifts with the left hand the empty winding sheet of the Lord, and turns as if addressing the Holy Women. A long scroll proceeds from the hand of the angel, but not any inscription is upon it. From the angel's forehead rises a small gold cross. The three holy women are seen descending to the tomb bearing vases of precious ointments in their hands.

NO. 27.

CHRIST APPEARING AS THE GARDENER TO MARY MAGDALENE,
OR THE "NOLI ME TANGERE."

On the right stands Christ with head turned towards the left; He rests the right hand on the handle of a spade, and bears a cross and labarum in the left hand. On the left kneels Mary Magdalene with raised hands looking towards Christ. Both persons are in red vestments. Behind them runs the wattled fence of a garden, and on a hill in the distance is a large tree. The marks of the wounds from the nails are shown on the feet and hands of our Lord. "Dicit ei Jesus: noli me tangere, nondum enim ascendi ad Patrem meum." (Johan: xx 16.)

"In this action 'Touch Me not' needs no vindication. He has passed the gates of Death. She is still on our side of them. She is the same, yet mysteriously changed, for mortality has put on immortality. A narrow space only divides them, but yet it is 'the insuperable threshold.'" ("History of our Lord," vol. ii. p. 280.)

NO. 28.

THE INCREDULITY OF ST. THOMAS.

BENEATH the groined and vaulted ceiling of a chamber supported by columns stands Christ on the right, bearing in His left hand the cross and labarum. He places His right hand on the forearm of St. Peter, who kneeling at His side applies his hands to the wound in the chest of Christ. Here is illustrated the statement of St. John. "Dicit Thomæ: Infer digitum tuum huc, et vide manus meas et affer manum tuam et mitte in latus meum: et noli esse incredulus sed fidelis." (Johan: xx. 27.)

The various pieces of the series which have been now described are, as before remarked, strongly coloured, the nimbi illuminated with gold, and the armour and implements with silver. The latter is now black from oxidation. All the grounds whether of in or outdoor scenes are of deep green colour, and the skies are coloured at the upper parts deep blue. The high lights have been left to be formed by the white ground of the vellum in the draperies of the Virgin, St. Thomas (No. 28), and of some of the other figures, the effect of which in certain of the prints (No. 12, *e.g.*) is that of a miniature on ivory.

"In style of Art, and in the still soft folds of pure taste, these little prints recall the small Passion by Meister Wilhelm in the Berlin Museum. At the same time the treatment is very simple, and does not extend beyond a pale outline. Most of the compositions have something awkward; on the other hand, single motives are speaking. The powerful colouring applied, and the large glories laid on with gold leaf, with borders and decorations painted in black, bring these little prints in close affinity to miniatures. Here evidently we see a kind of transition from the art of miniature painting, to that of engraving on copper." . . . "These engravings appear to have been executed in the Rhine country, probably in Cologne; they afford a fresh proof of the early exercise of the art of engraving on copper in Germany." ("Galleries and Cabinets of Art in Great Britain, etc.," by Dr. Waagen. Murray's Edition, 1857. Supplementary volume, p. 49.)

It may be observed that the designer and colourist have adhered to two conventional rules, followed when Judas Iscariot was represented,—"by an exaggeration of the Jewish cast of features combined with red hair and beard, they [the painters] flattered themselves that they had attained the desired object. But as if this were not enough the ancient painters, particularly in the old illuminations and in Byzantine Art, represent Judas as directly and literally possessed by the devil. Sometimes it is a little black demon seated on his shoulder and whispering in his ear; sometimes entering his mouth: thus in their simplicity rendering the Words of the Gospel, 'Then entered Satan into Judas.'"

"The colour proper to the dress of Judas is a dirty dingy yellow, and in Spain this colour is so intimately associated with the image of the arch-traitor, as to be held in universal dislike; both in Spain and Italy malefactors and galley-slaves are clothed in yellow, at Venice the Jews were obliged to wear yellow hats." ("Sacred and Legendary Art," p. 154.)

Each composition is enclosed within a border, rather more than $\frac{1}{8}$ th of an inch wide and coloured deep red.

[Size including border $3\frac{1}{8} \times 2\frac{5}{8}$]

[Coloured.]

A. 3.

THE VIRGIN AND CHILD ADORED BY AN
ABBOT.

LAST QUARTER OF THE FIFTEENTH CENTURY.

GERMANY.



WITHIN a chapel of Gothic architecture stands the Blessed Virgin, bearing on her right arm the infant Jesus. She is draped in tunic and mantle, very large and full in their folds, concealing the low wall, the seat behind her and the ground at her feet. A plain nimbus encircles the head of the Virgin and her long and waved hair falls over the shoulders to below the arms. In general action she is directed slightly to the left, and her head is inclined somewhat over her right shoulder. The infant Saviour on the Virgin's arm holds in His extended right hand a flower, while He grasps with His left hand the left foot, pressing both against the body of His Mother. A circular nimbus with cruciform rays within it surrounds the infant Saviour's head, the hair of which is curled in such way as to resemble somewhat a wreath of rosebuds. A piece of drapery is thrown over the lower part of the body, which otherwise is nude. To the left kneels a tonsured ecclesiastic with joined hands, as if in adoration. A pastoral staff with inverted crook rests on his right arm and shoulder. He is draped in a full and caped mantle with collar and tassels at the neck and cord around the waist. This personage is probably intended to represent a mitred abbot—the Abbot Ludwig. From above the shoulder of the latter rises a broad and waved scroll, extending over the entire length of the window behind him, and on which is inscribed in reverse—

“Jesu verbum sūmi patris
Serua Seruos tue Matris.”

The scene is regarded through a broad, rounded archway, supported at each side by short clustered columns. In the background behind the Virgin is a sort of cloister having four small circular arched windows. The ground is marked out as pavement in perspective, and the stony character of the walls is indicated by the technic. On a margin at the top of the print, above the mouldings of the archway, is inscribed in Gothic character in reverse—

Ludwicus x Abbas x anno x domini x 1888.

On a margin below the composition are the words in like character—

Wolfgangus x aurifaber x.

A certain amount of cross hatching may be observed in parts of the drapery and elsewhere. The work in places is coarse in character, but in portions of the drapery of the Virgin it is comparatively delicate, and in lightly worked-off impressions, the delicacy of the technic in the large folds of the Virgin's mantle

appears such as to be out of keeping with much of the work elsewhere, giving rise to a suspicion as to the genuineness of the original plate from which the impression has been taken.

The impression itself is confessedly modern, having been worked off, according to Heller ("Practisches Handbuch für Kupferstichsammler." Leipzig, 1858, p. 83), from a plate found fixed on the wall of the sacristy of a church connected with the Præmonstraten Convent of St. Lucien, in Graubünden. This plate came afterwards into the possession of Hertel, an art publisher at Augsburg, who at the end of the last century, remarks Heller, "according to his own statement had twenty-four impressions only worked off from it, and had the impudence to ask a subscription of six ducats for each impression."

The original plate is assumed to have been from its position when found, either a votive one or an ornamental appendage to a tabernacle or other piece of church furniture. The marks of the holes through which passed the screws by which the plate was fixed, are visible in the impression, and as the inscriptions on the latter are in *reverse*, the plate was evidently not intended to have been printed from. From the lower inscription it may be inferred that the plate was the work of one Wolfgang, a goldsmith, and from the upper that the decoration was the gift of Abbot Ludwig in the year 1477.

There is a modern copy of this print in reverse, all the inscriptions reading *right* therefore.

The question may be asked, Was the original metal plate itself from which the impressions in reverse were printed off really what it pretends to have been,¹ and the genuine character of which was accepted by Bartsch (vol. x. p. 16, n. 13) and by Passavant (vol. i. p. 264, p. 352)?

A bare suspicion of the genuine character of this print had more than once come across our mind, but in the face of the authorities mentioned we hesitated to give it value. It has been freshly revived, however, since we met with not long ago the following notice in Rudolph Weigel's "Künstlager-Catalog" (Leipzig). Number 8725:—" . . . Wolfgangus Aurifaber—Die Madonna mit d. kinde, von einem Bischoff verehrt, 1447, fol. Neuer Druck einer von Bartsch (P. Gr. T. x. S. 16.) beschrieben Blattes von der Gegenseite. Beide öfters vorkommenden Bl. Nr. 13 sind alt u. existiren in neuen Abdrucken, sind aber fast werthlos; da es compilationem aus ältern Blättern sind, dazu weder Kunst noch Interesse des Alterthums sie auszeichnet."

Though there is to us some obscurity in the above statement, we have come to the conclusion that in Weigel's opinion the *original* plate itself is a compilation in modern times from older plates, and that both the first impressions as well as the copy in reverse are "almost worthless."

Reference has been made already to a certain discrepancy in the work of different parts of the engraving—the technic is out of keeping as a whole. At first sight such may not be apparent, but let the larger folds of the Virgin's mantle be closely examined, and then other parts of the print, and it must appear we think as if the engraver forgot his assumed (?) old-style of work—a style associated in the mind with coarseness or want of delicacy—when he worked on the folds of the mantle.

The inscriptions are *en rebours*, yet the Virgin sustains the Child on her right arm, and the latter holds the flower in His right hand—both actions being represented on the original metal by the artists as performed by the left hand of course. It may be said, however, that it is more natural for a mother to hold her child on the left arm than on the right, and as under such circumstances the left arm of the Child would be the free one, the Child would extend that arm with the flower in the hand, and not the right one. Further, whatever might be said of

¹ That is, a plate worked by a goldsmith in the year 1477.

the face of the Infant Saviour, of the features of the Virgin and of the adoring ecclesiastic, little could be advanced in favour of their being such as we might expect from an engraver who worked the folds of the mantle.

[11½ × 8.]

[Uncoloured.]

A. 4.

THE VIRGIN AND CHILD ADORED BY AN
ABBOT.

COPY.

NINETEENTH CENTURY.

GERMANY.



COPY in *reverse* of the engraving before described [A. 3].

In this inferior production the actions are performed with the right arms and hands, and the inscriptions read properly. The lower inscription is wanting and the marks of the holes of fixture are absent.

We assume this print to be the one first referred to by R. Weigel in the notice of his Catalogue (No. 8725) previously quoted.

[11 × 8.]

[Uncoloured.]



DIVISION B.

PRINTS IN THE MANIERE CRIBLEE.








PREFATORY REMARKS.

Prints in the "Manière Criblée."

HE examples now to be described present to the eye a very peculiar appearance. In the novice they give rise to much curiosity as respects the mode of their production, a curiosity the satisfaction of which many experts would consider to be still a desideratum. The most striking feature in the appearance of the majority of these prints, is the important part which white dots (of variable size) on a dark ground have been made to play in the technical execution of them. From the preponderance of this particular technic, the engravings in question have received the names of "Dotted prints," *Schrotblätter*, and prints in the *Manière Criblée*.

When attention was first drawn to them, they were considered to be impressions from engraved wood blocks, and to this opinion some authorities still adhere. More recent investigations have led, however, to a prevalent conclusion that these prints have been worked from metal plates (of rather soft material), which have been engraved in a composite manner, a manner partaking of some of the characteristics of both wood engraving, or engraving in *relief*, and ordinary metal plate engraving, or engraving in *intaglio*. It must be admitted, however, that the "large dotted manner" was occasionally performed on wood; but whether as only an experimental imitation or not of the original process on metal is a doubtful matter. On reference to a print of the Last Judgment from a wood block in the Derschau and Becker collection,¹ it may be seen that the original engraving was treated

¹ "Holzschnitte alter deutscher Meister, etc." Gotha, 1801, plate A. 11.

in parts in a manner like that practised, it is assumed, usually on metal plates. In the print referred to, the drapery for instance of Christ and part of that of John the Baptist are treated as in the *manière criblée*. It is probable, also, that some at least of the cuts having *criblé* grounds to be met with in the French "Livres d'Heures" are from wood blocks, though it is known now that in many instances they are really from metal.

As we examine various impressions in the *manière criblée*, we cannot help feeling that certain of the forms in the designs appear to be given by white parts on a black ground; while other forms, and particularly the shadow lines, seem to be produced by black parts on a white ground. Close and repeated examinations have led us to the belief that those forms in the composition which may be considered as given by white are *en creux* or in *intaglio* on the original metal, while such parts as depend on black forms are mostly in *relief* on the metal. We state *mostly*, because in certain shadows and textures there is displayed such fine and delicate frayed, lined, and cross-hatched technic black off a white ground, as to lead to the supposition that in these parts of the engraving the black lines have been executed in *intaglio*, as in ordinary metal or copper-plate work. With these exceptions, it may be laid down that all forms, lines, and parts which are black in the impression have been in relief on the original metal and received the ink, while those which are white were *en creux* (as in wood engraving) and escaped it. The exceptions made in respect to certain black delicate frayed and lined work, assumed to have been in *intaglio* in the metal, involve of course the reception there of the ink as in ordinary copper-plate engraving, while the adjacent white ground in relief must have had the ink cleaned away from it before the impression was taken. This strange mixture of work and effects gives rise, as M. Hymans remarks, "to a combination more singular than agreeable." To quote Passavant, "The ground remains in relief in order to be printed off black, varied with a dotted work, or a work in the manner of tapestry. After a like way the draperies are frequently ornamented with points or dots of various sizes, imitating the embroidery in pearls and in silk of church hangings; or with stars, oblong granules, &c., punched out over very fine hatchings or on the black ground, the lights being graduated towards the shadows by removal of the metal. The result is a particular play of ornaments and of light and shade which is not devoid of a certain charm, though this kind of work cannot pretend to occupy a distinguished place as an object of Art." ("Peintre-Graveur," vol. i. p. 84.)

The view which we have taken of the method of engraving adopted in the *manière criblée* may appear a somewhat involved one, yet it is in the main we believe right, and is supported by the

statements of M. Hymans of the Department of Prints, &c., at the Bibliothèque Royale de Belgique. M. Hymans writes:—

“We are indebted to the kindness of an amateur at Malines, M. Aug. de Bruyne, of having been able to append to our memoir a proof from a plate of copper which he has in his possession, and which offers a valuable document for the study of the ‘travail criblé,’ and is perhaps the only one of its kind known. This plate, engraved in copper, is executed both *en creux* and *en relief*. It represents Saint Crispin and Saint Crispinian, patrons of shoemakers and cobblers In this plate the lines of the features, the rays encircling the heads of the saints, the folds of the draperies—in a word, everything that defines is in relief as in wood engraving, but otherwise *la taille douce* has been made to contribute largely, and gives to the impression white lines on a black ground.” (“Documents Iconographiques et Typographiques de la Bibliothèque Royale de Belgique,” 1 série, deuxième livraison, par M. H. Hymans, p. 171.) M. Renouvier also alludes (“Gazette des Beaux-Arts,” 1860, vol. vii. p. 331) to a plate of copper engraved in relief, representing the Vision of St. Bathilde with an inscription of three lines in Latin, and of which M. Longperier has given a description (accompanied by a proof worked off from the plate) in the “Cabinet de l’Amateur.”

From the inscriptions on some of the prints under discussion being in *reverse*, and from actions being performed with the left hand which are ordinarily carried out with the right, it is evident that the original plates of such prints were not intended to have been printed from. They were engraved probably as ornamental plates to adorn small articles of ecclesiastical and altar furniture, judging from the marks on the impressions of the holes in the original metals through which the screws passed by which they were affixed, and which marks are occasionally numerous. In other instances from the inscriptions and actions being right (as opposed to *en rebours*), it may be concluded that the intention of the engraver was that his work should be made to furnish impressions.

The persons who produced these plates were more craftsmen than artists, probably goldsmiths or other ornamental metal engravers who essayed to combine with their own decorative work some of the more usual characteristics of ordinary engraving, as they found that their own particular style was more or less in disaccord with the conditions requisite for the working off of impressions.

The earliest actually dated print in the present manner yet known—the Sanctus Bernardinus of the Paris Cabinet (B. 19)—bears figures which have been variously deciphered—viz. as 1414,

1454, and 1474. We read these figures as 1474. That older impressions than this last date would imply have reached our time must be allowed, but it may be questioned with justice if we have a print in the *manière criblée* which was produced before the middle of the fifteenth century.

M. Léon Delaborde was of opinion that engraving in *la manière criblée* gave rise to all other styles of engraving. The first impressions ever taken must have proceeded, he thought, from the ateliers of engravers on metal, and not from those of engravers on wood. These workers in metal engraved in relief, and in that form of technique which has yielded our *gravures criblées*. The eminent writer mentioned considered that among the goldsmith workers in the Pays-bas or by the Rhine, must have been several who printed off "dotted prints" at the beginning of the fifteenth century, and that the woodcuts usually described as the more early examples of the art of engraving were in reality but the results of a process which was only a reform of, or modification of another process already existing.

M. Henri Delaborde has sought to substantiate these opinions ("Gazette des Beaux-Arts," 1869) in proving that the Paris Cabinet possesses two prints *en criblée* which were certainly executed by the year 1406. We have elsewhere¹ discussed the validity of this opinion, in which we cannot coincide. Sufficient therefore will it be to state here, that while we cannot place the time of the production of such dotted prints as have come down to us as far back as would MM. Léon and Henri Delaborde, we agree with M. Hymans that when we consider the styles of their ornamentation, and of the nimbi and diadems that encircle the heads of the Saints, and particularly the character of the drapery, we feel that we are nearer in most instances to the end than to the beginning of the fifteenth century. It may be observed also, that under any circumstances a like absence of a certain character may be noticed in prints of the *manière criblée*, as is apparent in other works assuredly ancient, a few of which are as old, or it may be anterior in origin to the St. Christopher,² and which serves to limit the date of their production much before the fifteenth century. The character here absent and to which allusion is made, is that of the Byzantine or Romanesque style. The style of design and drawing present is, on the contrary, the Gothic, or the style of which the schools of Cologne and the Van Eycks have preserved the types. That style, the Byzantine, which may be found in the manuscripts and bas-reliefs of the twelfth,

¹ "An Introduction to the Study and Collection of Ancient Prints," second edition, vol. i. p. 30. London, 1877.

² A.D. 1423.

thirteenth, and of a considerable portion of the fourteenth century,¹ is never exhibited in these early prints, a style which may be seen however in engraved ornamental metal work, executed at a time when the art of taking impressions would appear to have been unknown. In illustration of this fact, the reader has but to study the style of the design and drawing, which characterizes to some extent the work on the ornamental engraved metal plates of the "Corona Lucis" of the cathedral at Aix-la-Chapelle [A. 1], which work was executed towards the end of the twelfth century.

It must be admitted nevertheless that the *craft source*, if we may so speak, whence engravings in the *manière criblée* originated, dates back much beyond the time when from that same source sprang the particular examples now under consideration. Though the dotted prints were first produced during the second half of the fifteenth century, they are no doubt intimately linked to earlier efforts of the goldsmith's art, efforts, however, which were never made to give their impress either to vellum or to paper, and which were the more in disagreement with the conditions required for such a process the further they receded in time.

Much of the technical methods of the execution of the original metals for the prints in the dotted manner appears to be described in that curious and valuable tractate of the Monk Theophilus, a MS. first written at the beginning of the twelfth century probably. The account therein given is of so apposite a character that no apology is required for its introduction here.²

In the "Liber Tertius," caput lxxi., "De Opere interrasili" is treated, and the following method of procedure laid down:—

"Attenuato tibi laminas ex eodem cupro sicut superius sed spissius, quas pertractas quocumque volueris opere fodies ut supra. Deinde habeas ferros graciles et latiores, secundum quantitatem camporum, qui sint in una summitate tenues et acuti, in altera obtusi qui vocantur meizel, ponensque laminam super incudem campos omnes perforabis cum supradictis ferris percutiens cum malleo. Cumque

¹ It may be met with in a MS. of the commencement of the fifteenth century even; e.g. in the MS. of Jean de Stavelot, executed at Liege, A.D. 1428, and commented on by M. Alvin in his "Commencements de la Gravure aux Pays-bas." Bruxelles, 1857.

² Our extracts are taken from Albert Ilg's edition of the oldest copy known of this MS. "Theophilus Presbyter, Schedula Diversarum Artium." 1 Band Revidirter Text, übersetzung und Appendix von Albert Ilg.—Wien, 1874. The work forms one of the volumes in "Quellen Schriften für Kunstgeschichte und Kunsttechnik des Mittelalters und der Renaissance." Herausgegeben von R. Eitelberger von Edelberg. The MS. is in the Grand Ducal Library at Wolfenbüttel. The date of its execution has been placed as far back as the tenth or eleventh century, and brought forward to the thirteenth. Ilg places it in the twelfth century.

omnes campi tali modo fuerint perforati, cum limis parvulis æquabis eos per omnia usque ad tractos. Quo facto deaurabis et polies laminam ut supra. Eodem modo fiunt tabulæ, et laminæ argenteæ super libros, cum imaginibus, floribus, atque bestiolis et avibus, ex quibus pars deauratur, videlicet coronæ imaginum et capilli atque vestimenta per loca atque pars remanet argentea. Fiunt etiam et laminæ cupreæ et fodiuntur et denigrantur ac raduntur; deinde in patella liquefacto stagno mittuntur, ut rasuræ albæ fiunt quasi deargentatæ sint. Ex his ligantur cathedræ pictæ et sedilia atque lecti; ornantur etiam libri pauperum."

"Caput lxxii." treats "De Opere punctili" as follows:—

"Fiunt etiam laminæ de cupro, modo quo superius et fodiuntur gracili opere imaginum, florum sive bestiarum et ita disponitur opus, ut campi parvuli sint, deinde purgantur cum subtili sabulo et cum ferris ad hoc opus aptis, poliuntur sicque deaurantur rursusque poliuntur et incolantur. Post hæc ferro punctorio punctatur, quod hoc modo formatur. Ex chalybe fit ferrum ad mensuram digiti longum in una summitate gracile, in altera grossius. Quod cum in graciliori parte æqualiter limatum fuerit, cum subtilissimo ferro et malleolo percutitur in medio ejus subtile foramen deinde circa ipsum foramen diligenter limatur, donec ora ejus in circuitu æqualiter acuta fiat, ita ut quocunque percutiatur brevissimus circulus appareat. Post hæc ipsum ferrum modice calefactum ut vix candescat, temperetur in aqua. Deinde tene ipsum ferrum sinistra manu et malleolum dextra, sedeatque puer ante te qui laminam teneat super incudem, et aptet in locis illis in quibus percussurus es, sic que mediocriter percutiens super ferrum cum malleolo imple campum unum subtilissimis circulis quanto propius possis conjungere unum alteri. Impletis campis omnibus in hunc modum pone laminam ipsam super prunas candentes, donec percussiones illæ fulvum colorem recipiant."

Prints in the *manière criblée* ceased to appear soon after the beginning of the sixteenth century; they are very rarely associated with either MS. or typographic text,¹ and *repliche* of them are of very unfrequent occurrence. A considerable number have been coloured.

¹ The author has a German MS. book of prayers of the sixteenth century, in which two prints of the *criblé* class have been inserted along with other engravings, but these prints were of course executed long before their insertion into the MS. For an example in which dotted prints are associated with typographic text, reference should be made to B. 2, described hereafter. Further details connected with this point may be found in the author's "Introduction to the Study of Ancient Prints," vol. ii. p. 67. Since that work was published (London, 1877) he has been indebted to Mr. F. S. Ellis for the inspection of a copy of Molina's translation into Spanish of the Epistles of St. Jerome, printed at Seville in 1532, in which were two impressions of a print in the dotted manner, though they were of inferior technic, and had been badly printed off.

These prints rarely deal with any other than religious subjects. Such examples as we have seen have mostly proceeded—as we believe—from a German source; one or two of French origin have come under notice.

During the last decade of the fifteenth century and the first of the sixteenth, many of the engraved border cuts, as also some of the larger illustrations to those attractive volumes the “*Livres d’Heures*,” or Books of Hours, which were published in France by Pigouchet, Vostre, Verard, Kerver, and others, had the dark grounds of the designs finely *criblé* or dotted white. Some of the beautiful initial capitals in the works of Geofroy Tory, and in books printed at Lyons, as also a large print illustrating the “Tree of Consanguinity,” in an edition of the “Decretals of Gratian” [B. 49, *postea*], printed probably at that place, had the grounds *criblé* in like manner.

This method of “killing the black” to render the grounds less heavy than they otherwise would be, gave a rich and sparkling effect to the volume when it was continued through many pages, as was usually the case. It may be fairly assumed from the style and character of the designs in the “Books of Hours” that these decorative compositions—the best of them at least—were drawn and engraved by French artists. Some of the later and coarser cuts in the Kerver “Hours” may have proceeded from Flemish and German workers. These cuts with *criblé* grounds are of course in association with typographic text, and it has been very generally assumed that they have been taken from engraved wood blocks and not from metal plates.

These circumstances appear on first consideration to militate against certain of our previous statements. But it is appearance only. It should be borne in mind in the first place that in the cuts mentioned the grounds only are *criblé*, there is not any attempt at developing the general forms in the “dotted manner,” though somewhat of the style and feeling of the ornamentation of the true *criblé* prints is evolved through the influence of this ground in relieving the accessories.

Secondly, while it must be admitted that some of these cuts with dotted grounds appear to have been worked off from wood blocks, others have been impressed unquestionably from metal plates engraved in a more or less composite manner.

MM. Firmin Didot and Passavant have urged strongly this view of the question, while Renouvier has opposed it. M. Passavant remarks, “The books which are richest in ‘gravures sur métal’ are the French ‘*Livres d’Heures*,’ or books of prayers, and those particularly which appeared at Paris, and belong chiefly to the XVth century. They contain large compositions, single figures of

saints and rich borders in the style of the manuscript 'Hours' adorned with miniatures, and which MSS. these 'Livres d'Heures' were destined to replace. We know not who were the designers of these various compositions, which must be due nevertheless for the greater part to miniature painters formed in the school of the celebrated Jean Fouquet de Tours, which acquired a great reputation in the style produced under the influence of the school of Van Eyck. The engravings on metal or on wood treated with much taste are in the majority of instances simple contours only, with very slight hatchings, the figures being relieved light from off a black ground studded with white dots One of the oldest printers of books of Hours of the French school having the finest engravings on metal, in the style of Van Eyck, was Simon Vostre, of Paris. . . . The editor who after Vostre issued at Paris the finest books of Hours between 1497 and 1522 was Thielmann Kerver, a German. In the production of his presses the borders, full of fancy and beauty, are principally admired. Antoine Verard, before mentioned, published between 1487 and 1512 more than twenty-five editions of his books of 'Hours.' The 'gravures en métal' to be found therein consist of very slight outlines only, as they were generally destined to be coloured after the style in which they sometimes come before us. They have become very scarce and of high price. . . . We may add here that we find in the engravings on metal of the books of 'Hours' the earliest employment of *clichés* from the original plates. In fact, we meet with in certain impressions on white ground, spots of ink which have resulted from the circumstance that the ground in the *cliché* was not kept sufficiently deep, or has not been reproduced with the requisite exactitude, a circumstance never the case with impressions taken from the original plates" (vol. i. p. 162).

M. Didot, confirming the statement of Passavant as to the employment of modified *clichés*, observes also, "This practice of engraving on copper the greater portion of the subjects intended for the ornamentation of 'Hours,' is now confirmed by the 'Book of Hours' of 1488, in which the printer, Jean Dupré, thus expresses himself in the notice following the Kalendar—"It is the repertory of the history and figures of the Bible—both of the Old Testament and of the New—containing therein vignettes of the present Hours, *imprimées en cuivre.*" ("Essai Typographique et Bibliographique sur l'Histoire de la Gravure sur Bois," col. 120.)

This confirmatory volume—a small quarto containing twenty large plates and thirty smaller ones, independent of the borders—is now in the Library of the British Museum (c. 35, c).

M. Bernard in his work on Geofroy Tory, when commenting on the Latin Bible in two volumes, folio, bearing the dates 1538, 1539, 1540, and the name of Robert Estienne, Paris, remarks,

"The floriated letters which figure in this book are certainly by Tory, for we there find the forms praised by him in his *Champ fleury*. A fact worthy of remark is that these letters appear to have been cast (fondues), or at least reproduced by *clichés*, for they are often repeated on the same page without variation of drawing." (Op. cit. p. 277.)

Wessely asserts that "the Illustrations in the French Horaria are unquestionably *Metallschnitte*." ("Anleitung." Leipzig, 1876, p. 35.)

On the other hand, M. Renouvier ("Des Gravures sur Bois dans les Livres de Simon Vostre." Paris, 1862) expresses himself differently, e.g. "A recent historian of German engraving who, among his novel opinions respecting early art causes engraving on metal in relief to play an important part, has been desirous of claiming for this procedure the 'Hours' of Vostre, as also many other books of the same kind. For my part, I have not been able to discover in these engravings the signs he ascribes to work in relief on metal. I have found there rather those which he assigns to work on wood, though at the same time I admit that the one and the other are arbitrary and deceptive. There is not any necessity then for changing the received opinions on this point, nor for discussing the tradition of the texts and all the authorities who, in mentioning our ancient engravings in relief, understand them only as engravings on wood. The most recent authority that we can cite, Langlois, has perfectly defined their nature. 'These designs,' he writes, 'executed *sur bois de fil*,¹ by the difficult procedure of the point, are in all their cut lines and most elaborate hatchings of admirable freedom, delicacy, and purity.'"

To all objections to the belief that many of the cuts with *criblé* grounds decorating the "Books of Hours" are from metal plates, based on mere *opinion*, it is sufficient to oppose the statement (before referred to) of Jean Dupré himself in his "Hours" of 1488, that the "vignettes therein" are "*imprimées en cuivre*."

¹ " 'Sur bois de fil,' c'est-à-dire dans le sens longitudinal, que la gravure était exécutée tandis que maintenant c'est sur le bois coupé dans l'autre sens, c'est-à-dire *sur bois debout* qu'elle s'opère." (Firmin Didot, "Essai Typographique," etc., col. 278.)



B. 1.

TEN COMMANDMENTS AND THE TRESPASS OF THEM.

LAST QUARTER OF THE FIFTEENTH CENTURY (?).

UPPER GERMANY.



SERIES of twenty small prints engraved in the *manière criblée*, illustrating by designs and inscriptions the characters of ten commandments, and the probable consequences of the transgression of them by man.

The designs have been arranged in sequence in five rows of four pieces each row, the first commandment beginning at the left hand of the top row. Each row thus contains illustrations of two of the commandments, and of the two trespasses of them. The engravings have been worked off on a folio sheet of stout paper, having a small bull's head and cross for watermark. Each print is rather more than $2\frac{3}{8}$ inches high by $1\frac{6}{8}$ inches wide; within these dimensions are marked off an upper and lower margin or border, containing inscriptions in strongly marked Gothic letters, which are white on a deep black ground. The inscriptions on the upper borders are in Latin, and of a single line in extent; those of the lower are in German, of the Swabian dialect, and consist of two lines each. The upper and Latin inscriptions of each commandment and its trespass rhyme together, *e.g.*

- (3.) Sabatham sanctifices
Ne cimices lædant flores.

while the lower two and German lines of each piece are in verse, *e.g.*

- (1.) Glaub in einen Gott
Diess ist das erst Gebot.

The orthography of the Latin inscriptions is often very imperfect, and the contractions frequently unmarked.

The limits of these borders are indicated by thin white lines, the lateral ones being extended to form along with narrow black margins lateral borders, of rather less than $\frac{1}{12}$ th of an inch wide to the print. The remainder of each plate is occupied by the design or composition to which the inscriptions relate.

That the inscriptions may be readily understood, two persons at different times have transcribed them in the cursive characters of their day above, below, and at

the sides of each print. The older MS. is of Gothic cursive character, and gives both the upper and lower engraved inscriptions; the writing is large and distinct, the ink now quite brown. This handwriting is probably of the commencement of the sixteenth century. The later MS. gives the lower inscriptions only, and is of modern German cursive form. It also renders the dialect of the inscriptions in accordance generally with that of recent time.

FIRST COMMANDMENT. *a.*¹

HE first print of the series illustrates the Commandment, "non habebis Deos alienos coram me. Non facies tibi sculptile . . . non adorabis ea." (Exod: xx. 4.)

On the right hand is a column on the capital of which stands the Golden Calf, before which kneel three persons worshipping it; by their side stands a fourth person, the upper part of whom is wanting from damage this piece has received, but which person we presume to be Moses. The background is white, with a small amount of frayed work by the head of one of the figures. The ground is parquetered in squares, showing five faces or facettes. Not any punctated work is to be seen. On the tunic of the erect figure the roulette, cradle or toothed chisel has been employed.

Of the upper (Latin) inscription, the word + *adora* only can be read on account of the damage the print has received.

The lower (German) inscription is as follows—

gleube + in + einen + got +
diz + ist dz + erest + gebot +

TRANSGRESSION. *a.*

ARGE and small pearl-like drops of blood descend from a double row of small clouds above, on the earth below. A river runs in front, beyond it rising a grassy bank on which blood drops have fallen. In the immediate foreground are a narrow flowery bank and stones. The drops of blood and clouds are relieved by a deep black ground. The technic of the banks is mainly punctiform, the water is marked by waved horizontal lines.

The upper inscription is—

Veniet + ne + sanguis + hora.

the lower—

man + brach + dis + gebot
daz + mere + wart + blutrot.

SECOND COMMANDMENT. *β.*

HE design refers to the law, "Non assumes Nomen Domini Dei tui in vanum."

Before a small Gothic chapel on the right hand stands a man extending both arms and looking upwards as if making oath. He is bare-headed, has a short coat girded at the waist, from which hangs a dagger. By his side stands Moses, horned and bearing in his hands the tables of the Law.

¹ On the various divisions into ten commandments of the Law given to Moses, see "Der Bildercatechismus des Funfzehnten Jahrhunderts, etc., von Johannes Geffcken. 1. De Zehn Gebote." Leipzig, 1855, p. 58. Davidson's "Introduction to the Old Testament." London, 1862, vol. i. p. 230.

The background is white, on which is a small amount of frayed work. The ground is parqu岸ted as in the former composition. Little or no punctiform technic is to be observed; the border of Moses's mantle shows a line of dots, but this only as ornamental in character, not as indicating texture or quality as a painter might remark.


The upper inscription runs thus—

cum + male + juraret +

the lower one—

das ander du solt lern
by got nyt vppig swern.

TRANSGRESSION. β

 FROM a stratum of conventionally formed clouds—a type common to engravings in the *manière criblée*—descend large frogs and blood drops on the flowery earth below. On the top of the landscape ridge are two trees and other foliage.

The sky is deep black; the ground of punctiform technic.


The upper inscription is—

“Rane tunc apparuetur.”

the lower—

durch swern manigfalt
regent frosch vngezalt.

THIRD COMMANDMENT. γ .

 HE design bears reference to the law, “Memento ut diem sabbati sanctifices.”

Two men are working on the Sabbath; one man is felling a tree, the other is pruning a vine-stock. Moses stands on the right hand bearing the tables of the Law. The garden ground is of punctiform technic.


The upper inscription is—

Sabathum + Snfices +

the lower—

das + iij + ich + dir + Sagen +
vier + die + heiligen + dage +

TRANSGRESSION. γ .

 FROM a stratum of conventional clouds descend a number of chafers on the ripe corn, which springs up below from the edge of a flowery field. The sky is of a deep black, the ground punctated.

The upper inscription runs thus—

“ne + cinises ledāt + flores” +

the lower one—

vm + diz + vergesse + lies +
got + kefer + die + frucht ess.

FOURTH COMMANDMENT. δ.



HE design relates to the precept, "Honora patrem tuum et matrem tuam."

On a seat in front extending the width of the composition a father and mother are seated. A youth standing behind his mother is about to strike her with his right hand, while the father raises his left hand, as if in astonishment and sorrow. A daughter standing behind her mother looks passively on at the action of her brother. Behind the seat at the extreme right stands Moses with the tables of the Law. There is not any punctiform technic in this print; frayed and lined work only are present. The background is white, with a small quantity of frayed work.

The upper inscription is as follows—

Parents + honores +

the lower one—

daz + iij + du + solt + leren
vatter + vn + mutter + ere.

TRANSGRESSION. δ.



FROM a line of clouds descend locusts on the earth. The latter bears upon it flowers and trees.

The sky is of a deep black, the ground of punctiform technic.

The upper inscription reads—

ut + locustus + caras +

the lower one—

es + wart + gebrochen
mit + vyefalter + geroch.

FIFTH COMMANDMENT. ε.



HIS composition illustrates the commandment, "Non occides."

In the foreground a man is slaying with a sword a person who is prostrate on the earth; Moses stands behind and between two trees, holding up the tables of the Law.

The background is white, the ground of punctiform technic. The upper inscription is the following—

neminem + occidas.

the lower—

das + ich dir sage du
solt nyman dot slagen.

TRANSGRESSION. ε.



IN the earth lie various large animals as if dead. The sky is of a deep black, the ground of punctiform technic. The earth bears both flowers and trees.

The upper inscription is the following—

aialm mortē formid;

the lower one—

durch dotsleg vngefug
der schelm dz fych schlug.

SIXTH COMMANDMENT. ζ.



HE design refers to the precept, "Non mæchaberis."

A man and woman are lying together in bed. Moses stands on the left behind the curtain of the couch, and points with the left index finger to the commandment on the table of the Law, which he supports with the right hand. The ground or floor is parqueted as described under Nos. 1 and 2.

The upper inscription is—

marimoniū + serva +.

the lower one—

das + vi + du solt + gern +
einss ander wip enbern.

TRANSGRESSION. ζ.



N a chair within a vaulted room sits a naked man having ulcers on several parts of his body. Before him is a person who appears to be performing some surgical procedure on the naked man's left forearm, which is ulcered. The floor of the room is parqueted.

The upper inscription reads thus—

ne + patiar + ulcerū pt va.

the lower—

gelust + fremder + wybe +
kam + plage + dem + lybe +.

SEVENTH COMMANDMENT. η.



HE design illustrates the precept, "Non furtum facies." The impression has been placed out of its right position in the sequence, it being made to occupy that of Commandment eight. In describing No. 7, however, we remove it to its proper locality—the first place in the fourth row.

To the right on a chest sits a man asleep supporting his head by his left arm and hand. On the left is a man opening another chest, from which he is about to take money. Behind stands Moses pointing with his right hand to the commandment on the table of the Law.

The background is white, the ground parqueted.

The upper inscription is—

Nichil + furetur +

the lower one—

dz vii + ich + dir + bevellē +
du + solt + nit + stēlen +

TRANSGRESSION. η .

SHOWER of hailstones descends upon the ripe corn below.

The background is black, the earth of punctiform technic.

The upper inscription is in part not satisfactorily decipherable, the first two words are—

ne + seges + ————— ?

the lower inscription is as follows—

dvrch + steln + vnfug + der
hagel + daz + korn + slug +

EIGHTH COMMANDMENT. θ .

THE design refers to the law, "Non loqueris contra proximum tuum falsum testimonium."

The impression wrongly occupies the place of No. 7.

On the left stands a man raising his left hand as if in the act of accusing a person who stands opposite him of having been guilty of some fault. The accused appears as if astonished at the accusation. Behind a seat on the right hand stands Moses with the tables of the Law.

The background is white, the floor parqueted. Not any punctated work is to be seen. The upper inscription reads—

serva juramentū

the lower one—

dz + viij + behalt + eben +
nit + falsch + gezug + gebe

TRANSGRESSION. θ .

FROM a stratum of clouds above descends a shower of grasshoppers on the trees and flowers below. The sky is of a deep black, the ground of punctiform technic.

The upper inscription seems to read—

det musca ne delirānt

the lower one is as follows—

durch + meynedy + spiel
kam + heuschreke + fiel +

NINTH COMMANDMENT. ι .

THE design bears reference to the law, "Non concupisces—ancillam —proximi tui."

A young man in hat and feather is coming from the left; as he passes along he is about to stop to address a young woman standing at the doorway of a house on the right. To the left of the youthful gallant stands Moses bearing the tables of the Law.

The background is white with a small amount of frayed work. The ground is parqueted. The stones of the house are indicated by punctiform technic.

The upper inscription is the following—

nūquam + mecharis +

the lower one—

dzix + vns + ist + geben +
kuschlick + zu + leben +.

TRANSGRESSION. ι.



HE broad rays of the sun beam down upon the towers and houses of a city ; but the sun itself is not visible. The foreground is slightly hilly, and bears trees and flowers.

Much punctated work may be noticed.

The upper inscription is as follows—

+ ut + luce + solis + utaris +

the lower one—

duzch + unkusch + ding
der + soñe + schyn + verging +

TENTH COMMANDMENT. κ.



HE design is here made to bear reference to the precept, "Si pecuniam mutuam dederis populo meo pauperi qui habitat tecum, non urgebis eum quasi exactor, nec usuris opprimes." (Exod : xxii. 25.)

Before a table on the left hand sits an old man acting the part of a pawnbroker apparently. A man stands before the table on which he is about to place a girdle for the old man's consideration as to its value as a pledge. Behind the man who offers it stands his anxious wife. From above is suspended horizontally a bar, on which hang a girdle and necklace. Behind the usurer, seated at the table, stands Moses with the tables of the Law.

The background is white, the floor parqueted.

The upper inscription is—

usuram + vita +

the lower one—

dz. + . ich + dir + gebiet
Wach' soltu + nyet +.

TRANSGRESSION. κ.



N the ground lie three persons, two of whom are dead, and the third seems dying. Trees crown the summit of the ground above them. There is much punctated work. The sky is white.

The upper inscription is as follows—

ne + moriaris + ita

the lower one—

+ durch + wucher + not +
+ kam + der + gehe + Dot +

In the series of prints which has been described all varieties of the technic common to the *manière criblée* have been practised, but in variable amount, on different pieces. In some punctiform work is quite absent. As a rule to which there are one or two exceptions, the background of the designs illustrating the commandments themselves are left white, with here and there a small amount of

scratched or frayed work, to break the sameness of their surface ; while the background of the designs referring to the transgressions are of deep black colour, from which the "plagues" are detached white. As all the pieces have been coloured, however, the originally white parts are variously changed in hue. The colouring has been conducted rather carefully, that is to say, relatively to the practice of the time of its performance.

The drawing and proportions of the various forms are of a mediocre character.

From a German catalogue of an "Antiquariat Bücherlager" which notices this sequence of engravings the following is extracted :—

"Architecture, trees, costume, and in particular the folds of the draperies, point to an early period of production, while the same may be stated of the German rhymed text, which is printed in deep gothic letters, white on a black ground. This text, which is of Swabian Alemanic character, is linguistically very remarkable ; from it the series of prints may be presumed to have had its origin in the country between Basel and Strassburg, and certainly not after the year 1450 The present is as yet the only known example of the series, and has not been described hitherto by any Bibliographer nor Historian of Art." ("Catalog cxix. von Fidelis Butsch Sohn." Augsburg, 1877, No. 288.)

We should consider the time (before 1450) here assigned for the production of these engravings as too early, and should assign it rather to the last quarter of the fifteenth century.

It may be interesting to compare with this exposition of Ten Commandments another one under the division of woodcuts (D. 106).

$2\frac{3}{8} \times 1\frac{6}{8}$ in.]

[Coloured.]

B. 2.

A "PASSIO CHRISTI"—EIGHT LEAVES FROM.

CIRCA 1460.

BAVARIA (?).

(No. 338, WEIGEL).¹



HIS fragment of a "Passion" consists of the following designs :—

The Bearing the Cross ; The Nailing to the Cross ; Christ on the Cross with the Virgin and St. John ; Christ on the lap of his Mother ; The Entombment ; Christ in Limbus ; The Resurrection ; Christ appearing to Mary Magdalene. All have been executed in the *manière criblée*.

PLATE I.

THE BEARING THE CROSS.



CHRIST advancing towards the right bears the Cross on His left shoulder. Simon of Cyrene behind, supports the end of the Cross with both hands. A soldier advancing before our Lord pulls Him by a cord fixed around our Lord's waist. On the left hand behind Christ, and above Simon of Cyrene, is a soldier in a coat of mail, who strikes our Lord on

¹ This and following like references have relation to "Die Anfänge der Druckerkunst in Bild und Schrift," etc., von T. O. Weigel und Dr. Ad. Zestermann. Leipzig, 1866.


the neck with the handle of an iron mallet. Our Lord has a cruciform nimbus and crown of thorns around His head, His hair is long and falls upon the shoulders, and the mantle is long with loose sleeves.

The background is black adorned with arabesques in white; behind the figures are rocks and two trees. The Cross is worked out by means of large white dots on a ground of much smaller punctations, its edge being slightly hatched. The trunks of the trees are indicated with diagonal lines, and the foliage with small coarse horizontal lines, white off the deep black ground. The drapery on our Lord is made out with large and small white dots, while in the dress of the attendants frayed and scraped work may be seen. A mixture of punctiform and scraped technic may be observed in the foreground and elsewhere. At the upper right hand, and lower left hand corners, are the marks of the holes through which the original plate was fixed to the block.

The execution is sharp and defined, and the impression has been worked off black and clean. Such colouring as is present is but imperfect. The Cross, tree trunks, nimbus, and the borders of the tunic of a soldier are yellow; the foliage, coat of Simon of Cyrene, and the wreath of thorns are green. The tunic of one soldier is madder brown, and some of the naked parts of the figures are of a pale-red colour.

PLATE 2.

THE NAILING TO THE CROSS.


HE Cross lies diagonally across the composition, its foot reaching the left lower angle of the design. Our Lord is extended upon it while three men drive nails through His feet and hands. A cruciform nimbus is over Christ's head, and a wreath of thorns around the brow, the head being inclined towards the right hand. A narrow, close-fitting perizonium is present. The body is meagre and attenuated.

The background as high as the top of the Cross appears like a bank of flowers, above this is an arabesque detached white from off a black ground. The Cross is worked out technically with parallel waved and broken lines, the flowers amid the grass and of the arabesques are white dots, and the draperies are of punctiform technic.

The grass and crown of thorns are coloured green; the Cross, nimbus, and hair of the executioners are yellow, the dresses of the latter madder brown.

PLATE 3.

CHRIST ON THE CROSS WITH THE BLESSED VIRGIN AND ST. JOHN.

HE Cross with the Crucified occupies the centre of the composition, extending by the extreme limits of the former to nearly the entire length and breadth of the design. On the right hand side of the Cross stands Mary, on the left St. John. Christ has over the head a nimbus and wreath of thorns, one end of the perizonium flutters to the left of the spectator. Our Lord's head is inclined over His right shoulder; death appears to have ensued. The Blessed Virgin with clasped hands regards her Son with pity. She is clad in long and full drapery, some of which passes over the head. Over the latter is a nimbus having an inner circle of "gouttes d'or."

St. John stands with averted face and looking down. His left hand is raised,

his right holds up his mantle, which is full and flowing to the ground. The nimbus above the head is similar to that of the Virgin.

The background is diapered with lozenges containing four-leaved roses, the work being white from off a black ground. The Cross is worked out with large and small punctations, the perspective edges being hatched. The draperies are dotted and frayed, the inner discs of the nimbi are black with the circles and drops white.

The Cross and nimbi have been coloured yellow, the mantle of St. John madder brown, the tunic green. The foreground is green. At the lower right hand corner of the impression is the mark of a hole.

This is the best design of the eight illustrations, and is of careful technic.

PLATE 4.

CHRIST ON THE LAP OF HIS MOTHER.



IN the centre of the composition sits the Blessed Virgin, bearing the extended body of our Lord on her lap. The head of Christ is towards the left hand, His left arm is held up by His mother, while the right hand has fallen to the knees. A nimbus and wreath of thorns are around the head. The Virgin looks tenderly down upon her Son; her long and full mantle falls over her knees beneath our Lord's body to her feet and over the ground.

On the left stands St. John, kneeling just sufficient as to be able to support our Lord's head upon his knees and his right arm. On the right hand kneels St. Mary, the mother of James, looking down on our Lord's body and raising both hands as if in sorrow and surprise. The nimbus over the head of Christ is cruciform, the nimbi over the other figures have white ornaments on black discs. Above the head of the central figure of the group rises the Cross, having the label of inscription at its top. On the stony foreground are bones and a skull. The background exhibits arabesques in white from a black surface. The technical expression and execution of the foreground are of inferior character. A striking feature in this piece is the use which has been made of a bright opaque azure blue in the mantle of St. John, and in the ornaments of the background. At opposite diagonal corners are marks of circular holes.

PLATE 5.

THE ENTOMBMENT.




IN the foreground is the tomb extending across the entire breadth of the composition. St. John on the left hand supports the head and shoulders of our Lord with his right arm, while Nicodemus on the right supports the feet. In the foreground, and stooping over the tomb, is Joseph of Arimathea, his back towards the spectator. He appears to support the body of the Crucified by the hips. These persons gently deposit Christ's body in the tomb, while the Virgin—in the middle between St. John and Nicodemus—bends over and gazes on it with anxious look.

It should be observed that the crown or wreath of thorns does not appear on our Lord's head either in this design or in any of the subsequent compositions. In the present event and the following ones Christ comes before us as having passed through the Passion and Sacrifice, and as now conqueror over Death. Above the tomb and group of figures rises the Cross with its inscription and extending its transverse limb over the entire width of the print.

The general design is good and some of the details deserve comment. The nimbi are of an ornamental description; Nicodemus is without a nimbus, his head having a tonsure; the head of Joseph of Arimathæa is covered with a hood, the tail of which reaches to his knees. The tomb is of a Gothic character; the background is enfloriated, and the foreground is marked with a chequered pavement. The technical execution of the Cross and draperies is like that in the pieces already noticed. The nimbi and mouldings of the tomb have been coloured yellow, the foreground and panelling of the tomb are green, and some of the draperies and arabesque flowers on the background are of madder brown colour. At the upper left hand corner is the mark of a circular hole.

PLATE 6.


THE DESCENT TO LIMBUS.

HRIST has entered the confines of Hades. He stands in the centre of the composition directed towards the left. His left leg is bent, the foot resting on the broken up door of the purgatory, and which lies in the immediate foreground. In our Lord's left hand is the cross and banner of victory; with His right He grasps the wrist of Adam, whose arm is raised nearly as high as his chin. Below and beneath Adam kneels John the Baptist, with shaggy garment and leafy girdle; between these two figures and by the side of the upright support of the roof of the purgatorial prison may be perceived the head and chest of Eve. To the left and between the supporting uprights of the roof is a demon ejecting flames at Christ. Flames ascend from above the head of Adam and the roof of Limbus. The background behind the figure of Christ is enfloriated above, and rocky below with punctiform work.

The girdle of John the Baptist and some of the arabesques of the background are of a green colour; yellow and madder brown are present elsewhere. At opposite corners diagonally are marks of circular holes.

PLATE 7.

THE RESURRECTION.

CROSS the middle of the design is placed the open tomb, the cover of which is on the left hand, protruding half of its surface from the sepulchre. Christ rises from the middle of the latter, stepping out with the right foot; He elevates the right hand in benediction, and holds the cross and banner of victory in His left. The drapery has fallen from the right shoulder of the Saviour, but conceals entirely the left shoulder, arm, &c.

In the foreground directly before the tomb are two soldiers semi-recumbent and asleep. By one lies a partizan, by the other a long naked sword. The soldier on the left hand is in armour, the other one has on a jacket and flat cap. In the background on the left above the cover of the tomb are some trees; the rest of the background is enfloriated with arabesques.

The colours present are yellow, green, and madder. At the upper right hand corner is the mark of a circular hole.

PLATE 8.

CHRIST APPEARING AS A GARDENER TO MARY MAGDALENE.



N the right stands our Lord, who raises His right arm, extending the fingers as in benediction over Mary, who kneels on the left. Christ's left hand rests on the handle of a spade, the blade of which comes down to the lower right hand corner of the composition. Our Lord has a cruciform nimbus and full drapery, but permitting the right shoulder and both feet to be seen. Behind the two figures, and at the height of Christ's hips, a wattled fence runs across the composition, behind which on a hill and over the head of Mary is a tree, while to the right of Christ rise the cross and banner of victory, the latter floating towards the left above our Lord's head. The foreground is grassy and flowery; the background enfloriated with arabesques. Over the head of Mary Magdalene is an ornamented nimbus; she is clothed in tunic and mantle, and her long hair flows down her back. In her left hand she holds the alabaster pot of precious ointments, and raises the right as she looks up anxiously towards Christ.

The tunic of Mary, the foreground and tree foliage have been coloured green; the mantle of Mary, the banner and arabesque flowers of the background are of madder brown; the fence, trunk of the tree, spade handle, and circles of the nimbi yellow.

On the *verso* of each print which has been described are fourteen lines of early German typographic text, the type of which resembles in a general way that used by Pfister, though it is somewhat less primitive in character. The letters may be considered as small, fine, and sharp missal letters, somewhat like those of the Bible of the year 1460, of thirty-six lines. There has not been any crowding in the typographic composition, and the impression is distinct and clear.

On the *verso*, print No. 1 (the Bearing the Cross), is the following text—

Dpis gegrussset du heiligs
 antluc; unsers herrn ihesu
 criste das da getruckt ist yn
 ein weis tuch und ist gege
 ben der frawen veranice
 durch czaichen der lieb Mi
 bes antluc; cristi ihesu
 pis uns ein trost und ein
 erquichung und ein sichere
 hilf das uns nil schaden
 pringe des teufels gespent
 das wir prauchen der ewig
 en rwe und deines antluc;
 nymer vergessen amen.

The above text refers of course to an illustration of the Holy Sudarium or Veronica Cloth, not here present. This illustration must have stood on the left hand side opposite to the text, *i.e.* it was on the *verso* of the previous leaf of the sequence. Hence our engraving No. 1 is on the *verso* truly of the leaf. This is evident from the condition of the paper, which latter is discoloured and somewhat greasy on those margins fingered by the hand in turning over the leaves of the book. The other leaves have the text on their *versos*—the text relating to the following and opposite illustrations. This arrangement would seem to have held good for the second half only of the complete sequence. In the first half—the leaves of which are here wanting—the middle of the book being formed by our

piece No. 1, the type was on the *rectos*, and the illustrations were on the *versos* of the leaves.

On the *verso* of No. 2 is the following text—

D du wunsams pauer un
 ter dem al dein ritē kreftig
 lich bechten wie gar hertig
 lich pistu gestorben an den
 galgen des heiligen creuczes
 und mit lautē stim sprachst
 vater in dein heut enphiltch
 ich meinen geist und also
 verschydes tu da lieber her
 las dem pitre marter und.
 creuzigung an mir armen
 sunder nymer bloren werde
 und nach disem leben gib
 uns das ewig leben Amen

The above text refers to the illustration No. 3, on the *verso* of which is printed—

Ddu ewiges leben ihesu
 criste dē durch des mensche
 hail und wider pringung.
 eines verschmechten pitern
 todes ersterben wolst und
 dar nach von den creucze.
 genumen und deiner liebe
 mueter yn yr heilige schos
 gelegt wartst und dich ieme
 lich mit grossem schmerz yn
 an sach D liber her ich pite
 dich durch deinē liben mue
 ter leiden willen mir cz w
 geben das ewig leben amē

The above text relates to print No. 4, which bears on the *verso* the following inscription—

D liber her ihesu criste cz w
 cōplet zeyt wolst du in ein
 neius grab gelegt werden
 und vō den frawen peclagt
 und gesalbt wēden und vō.
 den rittern pēhuet werden
 pey dem grab. Also liber her
 ihesu criste bleich mir amen
 sundē das ich dich pegrab i
 mein herczen und dein huet
 das ich dich nymē auf mein
 herczen vēliesen muge sun
 der dich alzeit muess loben
 in der tribaltighayt amen

The above bears reference to print No. 5, on the back of which may be read—

Ddu Konig der eren wie gā
 mit grosser machte und ge
 walt pistu komen fuer die

hellen und hast zu prochen
 die pforten der hellisen
 fursten und hast dar auf ge
 nomen die altueter die da
 vil iar auf dich gebart habēt
 und hast sy mit dir gefuert
 yn das ewig leben Also lie
 ber her erloes mich armen
 sundē vō allen meinan sū
 den und vor der vērdamnus
 der ewigen peyn **A M E N**.

The above text refers to illustration No. 6, Christ freeing the Holy Ones from Limbus. On the *verso* of this illustration is the following—

Ⓐ lieber ihesu criste als
 du kreftiglichē pist erstan
 den an dem dritten tag vō
 dem tode und bist erschinē
 deiner lieben mueter und
 maia marte auch den andē
 deinen liebē iungern und
 si erfrewest als du sprachst
 der frid sei mit euch. Also
 liebē her las mich also
 erfrewet werden an dem
 jungsten tag und gib uns
 nach diesem leben in deines
 vatē reich das ewig leben ā

Reference is made in the text above to Print No. 7, the Resurrection, on the *verso* of which occurs the following inscription, bearing reference to Print No. 8—

Ⓐ lieber her ihesu criste wie
 gar barmhertziglick pist u
 enschinē marie magdalene
 di dich suecht und mit kos
 pēlicher salben dich pegerte
 zu salben und mit deiner
 barmhertikait ir vēgabst al
 ir sund und sprachst magda
 lena furcht dich nit ich pin
 ihesus dāumb so ge uñ sag
 petro und meinen iungern
 du hast gesechen den herē
 also libē her gib das ich dich
 ewiglick messe sehen amē

On the *verso* of No. 8 is the following text, bearing reference to the print of the Ascension, not here present—

Ⓐ liber her ihesu criste als
 du nach deiner heiligen vr
 stend in angesicht deiner li
 bē muetē vnd liben heilig
 pist auf gefaren in di himel
 und siztest zu dē rechten
 hant deines himlischen va

ters und hast vñ wunden
 alle dein not. Also libe her
 hilf das wir arme sundige
 menschen auch also vber-
 winden all unser not vnd
 nach disu leben mit dir be-
 sittze das ewig leben amē

Each print which has been described measures 4 inches in height by 3 inches in breadth, which size includes a very narrow border formed by white and black lines. The typographic text on the *versos* may be stated to be contained within these limits, the lines ending very irregularly, an evidence of the early execution of the work. Each leaf is provided with a margin of plain paper beyond the engraving and text. This margin is of unequal width at the top, bottom, and sides; the greatest width occurring being $\frac{5}{8}$ ths of an inch, the least rather more than $\frac{1}{8}$ th.

The paper is firm and good, and a part of its watermark, a bunch of grapes, may be observed at the top of Print No. 1, over the mark of the hole through which the plate was fixed to the block.

In connection with the series of which this fragment of a Passion formed a part there arise some important and interesting considerations. In the first place it may be remarked that the presence of typographic letter-press in association with engravings in the *manière criblée* is of very infrequent occurrence indeed.

Secondly, neither MS. or xylographic text is to be met with but rarely associated with prints of this particular character.

In the third place, *repliche* of such engravings are uncommon. Yet here are eight prints in the large dotted manner—forming but part of a work—on the *versos* of which is text printed from movable metallic type.

Further, this fragment—previously in the cabinet of M. Weigel—agrees closely with a Passion described by Franz Xaver Stöger, in a work entitled "Zwei der ältesten deutschen Druckdenkmäler." München, 1833.

This Passion, it may be remarked, had been already noticed by Dr. Dibdin in his account of the books in the library at Munich, given in the third volume of the "Bibliographical and Antiquarian Tour, &c.," p. 280. London, 1821.

The Munich "History of the Sufferings of our Lord" is bound up with another little work, entitled on the binding of the volume "The Seven Joys of Mary." Neither tract, however, has itself any title, address, or inscription. Each work is quite independent of the other; the type is not quite the same in both, nor is the technical execution of the engraving in each work, though after the *manière criblée*, of precisely a like character. (Stöger, *op. cit.* p. 9.)

In the "Seven Joys of Mary" there are eight illustrations and five leaves of letter-press, a facsimile example of each of which has been given by Stöger, as also a page of text and an illustration—viz. "Christ's Entry into Jerusalem," from the series of the Passion. A copy of Judas betraying Christ in the latter work accompanies Dr. Dibdin's observations.

Weigel observes—

"Our fragment closely accords as respects the contents of the text and illustrations with the Passion described by Stöger. Nevertheless, the arrangement of the latter and text, as also the type of the text, are different. The example of the Royal Court Library at Munich, brought to notice by Stöger, has the first leaf impressed only on the B side, with the representation of Christ's entry into Jerusalem; the second leaf has text on both sides; the third leaf has illustrations on both sides, and thus alternate always a leaf with two sides of text and a leaf with two illustrations. The text always stands opposite its corresponding illustration, the first time on the right, the second time on the left side, and so on." (Compare Stöger, a. a. O. S. 18.)

" . . . Stöger certainly has in his 'Two of the Oldest Memorials, &c.,' so described the designs of the Passion and given the text so completely that not any doubt can be entertained that our Passion and that existing at Munich are but different editions of the same work. Nevertheless, his description of the illustrations of the latter is either not sufficiently minute, or the designs of the Munich Passion are yet somewhat different to those of our own series. In like manner the text of the Munich Passion presents some peculiarities which we cannot pass by, since Stöger assures us that he has given it accurately."

As the variations of the text in the two editions, the abbreviations and contractions, &c., have been already fully described by Weigel (op. cit.), it is unnecessary to repeat them here; suffice it to state that Weigel concludes his account with the following paragraph—

"From the comparison thus far instituted, there cannot be any doubt that the Munich Passion contains a like conception in the designs and like words in the text as does our own fragment. We must assume consequently that one and the same work lies before us in both Passions."

Accordingly we may take for granted—supported by Stöger's communication—that we are wanting in nine illustrations at the beginning, viz. those of the subjects of the Entry into Jerusalem, of the Last Supper, Gethsemane, Christ taken Prisoner, Christ before Caiaphas, the Scourging, the Crowning with Thorns, of Christ before Herod, and of the Sudarium, and also deficient of three pieces at the end, viz. the Ascension, the Effusion of the Holy Spirit, and the Last Judgment.

In this enumeration of these two versions or editions of this Passion in the *manière criblée*, associated with typographic text, the interest of the subject is not by any means exhausted. From the example to be described next (B. 3) it may be found that these prints illustrated a third typographic edition. Moreover, it has been shown that they were used to adorn a MS. supposed to be of much older date than that of any of the printed editions.

In the year 1869 the Bibliothèque Impériale at Paris became possessed of a MS. containing towards the middle of the volume two engravings in the *manière criblée*, "Christ bearing the Cross" and the "Sudarium." The date of this MS. was assumed to be of the year 1406, to have been written in Germany, and it was considered that the engravings had been printed off on the pages before the latter had been written on in lieu of being pasted on the MS. paper *after* it had passed through the hands of the scribe, usually the case in analogous circumstances. If such were the real facts, here then was proof positive that impressions from engraved metal plates were taken within the first decade of the fifteenth century, and here also were two impressions which had been then taken.

As soon as the writer of this catalogue had an opportunity of examining the prints obtained by the Museum from the Weigel collection, he discovered that one of the prints, "The Bearing the Cross," in the Weigel Passion now under consideration, was in design, technic, and size almost identical with the facsimile of the print of this subject in the Paris MS. given by M. Henri Delaborde, in his interesting "Notice sur deux Estampes de 1406, et sur les Commencements de la Gravure en criblé," "Gazette des Beaux-Arts," Paris, 1869 (onzième année, deuxième période, tome premier, p. 238). It appeared to him also on a subsequent examination, that the second print, "The Sudarium," illustrating the notice in question, answered closely to the description given by Stöger (op. cit. p. 68) of the design of that subject to be seen in the Munich Passion. Here then appeared similar engravings in the *manière criblée* in a MS. assumed to be of the date 1406, in the Munich Passion associated with letter-press type of early character, and in the fragment of the Weigel Passion in union with typographic text much after the character of the work of Pfister at Bamberg.

It would be impossible to determine positively whether the impressions in the three works referred to have been printed off from the same plates, or from

close copies of a common original without having all three versions to compare side by side. But judging from the description given by Stöger of the prints in the Munich Passion, from the examples of the Museum fragment, and from the copies which accompany the paper by M. Delaborde, we conclude that all the prints in question are originally from the same plates. In stating this much we have not lost sight of Weigel's remarks as to certain discrepancies between Stöger's account of these designs and the details of our own fragment. But these discrepancies appear to be due rather to incompleteness of description than to anything else. That which *has been* described by Stöger agrees with that which is present in the eight compositions of the Museum fragment.

It is quite possible that plates engraved and printed from by the year 1406 (assuming for the sake of the argument that this style of work was practised) might be used forty years afterwards to adorn a then just printed book. But it may be asked, Are the grounds on which the assumed date of the MS. are based quite satisfactory; and is the MS. entirely without any such flaws as would make one hesitate in accepting M. Delaborde's conditions? To both these questions we should reply in the sense that the MS. of the Bibliothèque Impériale is not *sans peur et sans reproche*. The why and wherefore of this belief have been given already by the author of these pages in his "Introduction to the Study and Collection of Ancient Prints," vol. i. p. 30, London, 1877; therefore we will add here only the following quotation from M. Delaborde's Memoir in the "Gazette des Beaux-Arts"—

"Among the extracts from various works and instructions on different subjects of which this collection (the MS. volume) is composed, may be found on page 10 calculations of the lunar phases followed by a table of years, hours, and minutes at which these periodical phenomena should occur. It should be observed in the first place, that the date 1394, which figures at the head of this table, has been written with black ink, while the lines following from the date 1413, have been traced in red ink, as though the copyist designed to make a distinction between the years already elapsed and those yet to come. Further on the same page (line 10) these words may be read: *Quod erit anno Domini 1413*; and further on (line 26) *donec elabentur 1413 anni*."

To this M. Delaborde adds the following note—

"In the first of these two members of the phrase, it is true, the date 1413 is thus written: 1873, which implies 1473. But there is here evident a *lapsus calami*, since the date thus figured is according to the words themselves of the text, that which results from the number 19 added to 1394, *i.e.* 1413 (*anno Domini*, 1394 post elapsum 19 annorum quod erit anno 1873); moreover, in this table written in black and red ink, of which mention has been made and which indicates the lunar cycles, these four figures 1413 are written equally plain, as in the phrase *Donec elabentur, etc.*" To return to the text itself.

"Here then is a starting-point, a first presumption at any rate. The date of the MS. ought to correspond to some year included between the year 1394, inscribed first on the list, and the year 1413, which these words *erit* and *elabentur* signalize as belonging to the future. Now how may the exact time in this period of nineteen years be discovered and determined? It is here that the ecclesiastical kalendar placed at the beginning of the collection should be consulted, and from calculations agreeing with the combinations it presents should be sought the solution of the problem. Unfortunately, something of the negligence with which many words have been transcribed in the body itself of the work may be found from the first line in the arrangement of the kalendar; in this way from the reading of the latter affording only an absolutely unreasonable result, if this first line be taken as it actually exists as the point of departure in the computation, one is necessarily obliged to try the second line, and consequently, *remonter d'un cran* in reading the whole of the table. Certain material indications which are

present allow of the supposition that such was the personal intention of the copyist. In fact, did he not intend to indicate as much in beginning to write in a supplementary column a second series of years of the golden number, where the first year of this number is *en rapport* with the 15th of the solar cycle, that which is proper to the year 1406? But he stopped in this work because he became aware that it sufficed to take away a line from that part of the table containing the solar cycle and the dominical letter to place the table *en rapport* with the original golden number. If then the copyist has not corrected, or has half corrected only the error committed at the outset, it is because he possessed the secret of the modification to which the table should be subjected, in order that he might use it without being condemned previously to the tiresomeness of recommencing it from one end to the other; it is because he designed for his own use only the documents which his pen had transcribed *tant bien que mal*; in fine, it is because he went to work as a man who, not labouring for the benefit of others, does not take either the time or the trouble of explaining to himself the mysteries to which he has the key, nor of repairing very carefully the mistakes incapable in reality of compromising anything in his eyes." (Op. cit. p. 239.)

Now we cannot help feeling that a MS. of which such admissions must be made is one the evidence of which in support of the opinion that the prints in the *manière criblée* were engraved and printed from by the year 1406, is of too doubtful a character to be accepted.

[4 × 3 in.]

[Coloured.]

B. 3.

CHRIST ON THE CROSS.

CIRCA 1460.

BAVARIA (?).

(No. 339, WEIGEL.)



REPETITION of the print No. 3, described in the foregoing account of a "Passion." This impression is evidently from the same plate as yielded the impression of the like subject in B. No. 2, but it must have illustrated a different edition of the entire work, and one differing from the Munich Passion also.

On the *verso* of the print are fourteen lines of typographic text, generally the same in type and words as on the like piece in B. 2; but nevertheless exhibiting certain variations which demonstrate that the leaf formed part of another edition. For instance, the eighth line of the present example reads, *Muetter in ir heilige schos*, while that of B. 2. runs, *Mueter yn yr heilige schos*. The thirteenth line concludes with *mir czw ge* instead of with *mir czw*, as in B. 2. The last word of the fourteenth line is here *amen*; in B. 2. it is *amē*.

The marks for contractions over the e's in the second line are different from those in B. 2, while in the latter there are full points at the ends of the third and sixth lines, which points are absent in B. 3. Other slight variations may be observed, but those indicated are sufficient to show that part of a different edition is before us, apparently printed from letters of the same fount or from the same type, after the latter had suffered from employment, since the letters are in B. 3. generally either blunter or thinner than they are in B. 2.

The impression itself is sharper and more perfect than that of B. 2. It has

been coloured in a slightly different way to the other example. Here the loin cloth of our Lord is of deep yellow ochre colour, in B. 2. it remains uncoloured. The mantle of our Lady is here of a bluish grey with light pink lining; in B. 2. it is not coloured. The mantle of St. John is here of a light pink hue; in B. 2. it is of brown madder colour. In the present impression there is a deep red coloured border around the plate mark; in B. 2. the margin remains uncoloured.

It would appear that in the well-known collection of Weigel at Leipzig there existed two prints of this Passion, B. 2, which must have belonged to an edition yet different from any of those to which reference has been here made. In connection with these specimens Weigel remarks—

“Under No. 340 we possess two prints, 6 and 7—the Descent to Limbus and the Resurrection—of the Passion before described No. 338; yet they must have belonged to another edition, since they have not any text upon their backs. The Descent to Limbus is coloured as follows:—the glory, the staff of the banner, the doors and house of Limbus, and the hide garment of the man kneeling are of pale and dark yellow. The flames are of a pale carmine red; the ground, the arabesque flowers, and the upper bands on the banner cloth are of a powerful green colour. In the piece of the Resurrection the ground, the trees, some of the trefoils on the tomb, some arabesque flowers, and the upper bands of the banner cloth are of a strong green colour, while the cover of the tomb and the upper border of the tomb are of a rose-red, the tree stems, the glory, and the banner staff, as also some flowers being of a yellow colour. These tenderly coloured little prints, which are of marked sharpness of impression, belonged probably to those examples which were first brought into circulation.”

[4 × 3 in.]

[Coloured.]


B. 4.

CHRIST ON THE CROSS.

CIRCA 1470-1480.

ULM (?).

(No. 392, WEIGEL.)

 FROM a heap of stones in the middle of the foreground rises the Cross, the scroll of inscription at the top of which touches the upper border line of the composition. Our Lord is dead; His head falls on His right shoulder and covers a third of the arm. A wreath of thorns is around the brow, and a cruciform nimbus over the head. The loin cloth is narrow and without visible ends; the feet are crossed. There is not any suppedaneum.

On the right hand side of the Cross the Blessed Virgin is seated; on the other side is St. John. The former has the hands crossed upon the knees, while the latter turns towards her, raising his hands as if in the act of addressing her. Ornamented nimbi are around the heads of both.

The entire background is diapered or chequered with (relatively) large rosettes within lozenge-shaped forms. The technic of the Cross and of the stones is of the dotted character, that of the draperies and of the body of Christ of frayed and lined work.

Some colour has been applied. The wounds in the hands, feet, and side are of a dingy carmine, as are also the cruciform parts of the nimbus. The body piece of the tunic of the Virgin and part of the mantle of St. John are of much

the same colour. The stones at the foot of the Cross and the ground are of a green hue. A narrow black border line includes the composition.

[4 × 2 $\frac{7}{8}$ in.]

[Partly coloured.]

B. 5.

CHRIST ON THE CROSS.

CIRCA 1470.

(No. 347, WEIGEL.)



IN the centre of the design stands the Cross, embracing the whole height of the print, the scroll of the inscription extending in fact beyond the upper border line. The transverse beam of the Cross is wide, and its length occupies nearly the breadth of the engraving. Christ is dead, His head resting on the right shoulder, the face expresses suffering. The crown of thorns is on the brow and an ornamented cruciform nimbus over the head. The perizonium or loin cloth is bound around each hip and thigh separately, the ends fluttering on the right (to the spectator) of the Cross. The ribs and the muscles of the left arm are strongly marked, the patellæ are very large and marked at the centre with a cross. The fingers of each hand are not extended, but curved inwards as if convulsively grasping the nails which have pierced the hands. The feet are crossed, secured with a large nail, but there is not any suppedaneum. At the foot of the Cross are large stones and a skull. On the right hand side of the Cross (the left to the spectator) stands the Virgin with bowed head and hands crossed upon the breast. Her mantle is large, covers the head and falls in folds on the ground. On the other side stands St. John with head uncovered, flowing hair and hands crossed on the chest. He looks towards Mary. Both mantle and tunic are of rather elegant cast; below the latter may be seen the beloved disciple's naked feet. Neither Mary or St. John has a nimbus over the head.

The entire background is diapered with lozenges and rosettes; the foreground is flowery and grassy.

The technic is stiff and formal but careful, the draperies being of dotted, the body of our Lord of lined and frayed work. The markings of the wood of the tree of which the Cross has been formed are strongly represented as they appear on longitudinal section. The print has been partially coloured. The Cross and nimbus of our Lord are yellow, the wreath of thorns green, parts of the draperies and the foreground are green and yellow.

At the left edge of the paper is part of a watermark, not decipherable in character. The engraving has been mounted on the leaf of a MS. written in double columns, and a line of cursive MS. is above the print in front.

According to Weigel the body of Christ on the bronze crucifix at the west side of St. Sebaldus' Church at Nürnberg, has great similarity with the figure of Christ in the present design.

[7 × 4 $\frac{6}{8}$ in.]

[Partly coloured.]

B. 6.

CHRIST ON THE CROSS.

1430 (?).

GERMANY.



PHOTOGRAPHIC and reduced copy of a print formerly in the "Douce Collection," and now at Oxford.

In the centre of the design, which is arched at the top, stands the Cross, occupying nearly two-thirds of the composition. On the Cross hangs our Lord; His head is erect, a narrow circular nimbus is above it and a thorn branch is tightened round the brow. A fluttering but somewhat scanty loin cloth is present; the right foot is placed upon the left one, there is not any suppedaneum. On the projecting head of the upright beam of the Cross is a tablet, on which are the letters INRI *in reverse*. On the left hand (to the spectator) of the Cross stands St. John. Over his head is a very narrow nimbus; he looks up at Christ and raises his left hand as if in wonder. In the right hand he holds a tablet, on the lower part of which are the letters G. H. On the other side stands the Virgin; she is seen in profile with slightly raised hands and looking towards our Lord. She is draped in a long mantle from head to foot. At the base of the Cross lie a skull and some bones. The foreground is very narrow and plain in character. The general ground of the composition is of a highly decorative kind. On the upper part, that is, from the arched top down to the tablet on the head of the Cross, the dark ground is closely sprinkled over with little white buds or pearl drops, connected generally by fine hair-like branches, curving and interlacing in a methodical manner. This general decoration is overrun by a very large white ornament, closely simulating the designs to be met with in Persian drawings and manuscripts and in Moorish adornments. This ornament springs up by two bands from above the inscription on the Cross. Below it the general ground is formed of very small white punctations, over which runs a mass of leaves and buds of a conventional description, connected by delicate curved branches rising by single stems from each side of the Cross near its foot. On the background between the Virgin and the edge of the print is a tree rising from out a rounded mass of herbage. This tree comes white off the ground and bears on its trunk the date M. cccc. xxx. Between St. John and the edge of the print are parts of the rounded surface and ground of another plate, which had been sunk apparently in the larger plate at its lower portion. The ornamentation of this second plate is of a like kind to that before described.

Around the general design, with the exception of the lower corner, where the second plate has been inserted, runs a narrow border, in which is a spiral band having little buds or pearl drops between the coils. A like border runs round the inner edge of the second plate. Along the border of the general design are the marks of three holes on the left hand side, and of four on the right hand side of the plate. The second plate edge shows traces of one hole near the shoulder of St. John.

We are of opinion that the original metal, from an impression from which the photographic copy before us has been taken, was a forgery of comparatively modern times. The peculiar mixture of technics and of the ornamentation of different periods and styles, the bad and almost childish drawing of the two figures by the Cross, the character and work of the tree bearing the date, the date itself and the presence of a portion of a second plate intruding on the other metal, are sufficient

in themselves to excite strong suspicion as to the genuine antique character of the engraving.

In addition to these circumstances we cannot help being influenced also by the following account given by Dr. Dibdin in the third volume of his "Bibliographical and Antiquarian Tour." Supplement, p. xxxiv. Alluding to the treasures of Baron Derschau at Nürnberg (A.D. 1818), Dr. Dibdin remarks—

"The Baron laid the greatest stress upon a copper-plate impression of a crucifixion of the date of 1430, which undoubtedly had a very staggering aspect. . . . I will describe this singular specimen of old as briefly and perspicuously as I am able. It consists of an impression in pale black ink—resembling very much that of aquatint, of a subject cut upon copper or brass, which is about seventeen inches in height (the top being a little cut-away) and about ten inches six-eighths in width. The upper part of the impression is in the shape of an obtusely pointed, or perhaps rather semicircular gothic window, and is filled by involutions of forms or patterns with great freedom of play and grace of composition: resembling the stained glass in the upper parts of the more elaborated gothic windows at the beginning of the fifteenth century. Round the outer border of the subject there are seven white circular holes, as if the metal from which the impression was taken had been nailed up against a wall—and these blank spots were the results of the apertures caused by the spaces formerly occupied by the nails. Below is the subject of the Crucifixion. The cross is ten inches high; the figure of Christ without the glory six inches. St. John is to the left, and the Mother of Christ to the right of the cross, and each of these figures is about four inches high. The drawing and execution of these three figures are barbarously puerile. To the left of St. John is a singular appearance of the upper part of another plate running at right angles with the principal, and composed also in the form of the upper portion of a gothic window. To the right of the Virgin and of the plate, is the 'staggering' date above mentioned. It is thus: M . cccc . xxx. This date is fixed upon the stem of a tree of which both the stem and the branches above appear to have been scraped, in the copper almost white—for the sake of introducing the inscription or date. The date, moreover, has a very suspicious look in regard to the execution of the letters of which it is composed. As to the paper upon which the impression is taken it has doubtless much of the look of old paper; but not of that particular kind, either in regard to tone or quality which we see in the prints of Mechlin, Schoen or Albert Durer. But what gives a more 'staggering aspect' to the whole affair is that the worthy Derschau had another copy of this same impression, which he sold to Mr. John Payne, and which is now in the highly curious collection of Mr. Douce. This was fortunate to say the least. The copy purchased by myself is now in the collection of Earl Spencer."

Were it not for the intrinsic characters of the style and work, &c. before mentioned, it might be allowed perhaps that the original metal plate was truly a genuine one of the period of which it asserts itself to be, and was in the possession of Baron Derschau, who had caused several impressions to be worked off from it, disposing of them when opportunity offered as veritable antiques. But even this more venial crime is not the only one in our opinion which has been here perpetrated. Whether the Baron was *particeps criminis* in the manufacture of the original plate as well as of the modern impressions cannot be determined, but that he knew the impressions he sold were not old ones can scarcely be doubted.

It is proper to state, however, that another view of the matter has been taken by Nagler, who under the heading G.H. N°. 3049, Monogrammisten, vol. ii. p. 1065, remarks—

"A large print exists representing Christ on the Cross and the *Donatoren* at the foot of it. The man holds a banderole with G.H. on it, and the woman kneels [*sic*] in adoration. The ground is decorated after the manner of old pictures on gold grounds, but the engraver has punctuated the work in a very unsatisfactory manner. The model for this copper-plate engraving was probably a picture be-

longing to the first half of the fifteenth century. On the right hand below stands in fact the date M . cccc . xxx. The letters G. H. on the banderole may signify the name of the Donators, or of the painter, but then only in the case that he is here represented along with his wife. The engraving is rounded at the top."

As we consider that the two figures at the foot of the Cross are provided with nimbi, we cannot regard them as representing either Donators or painter and wife.

[$11\frac{1}{2} \times 7$ in.]

[Uncoloured.]

B. 7.

THE CRUCIFIXION.

CIRCA 1450.

LOWER RHINE SCHOOL(?).

(THE "CRUCIFIXION OF THE MAZARINE OR GUTENBERG BIBLE.")



HE composition is a large one for the *manière criblée*, being contained on a folio sheet, which when entire was at least $15\frac{3}{4}$ inches high by $10\frac{3}{4}$ inches wide. Within these limits, however, broad borders of inscriptions have to be reckoned.

In the centre stands the Cross, on which is Christ crucified. To the left of the spectator is a cross on which hangs the good thief; to the right a cross on which writhes the bad one. There is considerable difference between the sizes of the central Cross and Figure and those of the lateral crosses and the forms upon them. The transverse beam of the central Cross is $6\frac{1}{2}$ inches in length, and the Crucified is a figure of the like dimension in height, while the transverse beam of the cross on the left hand is but little more than $2\frac{3}{8}$ ths of an inch long, and the figure on it if quite extended would not exceed 3 inches $\frac{6}{8}$ ths in height.

Christ is already dead, the head hangs over the right shoulder; the body is meagre, but the trunk and lower extremities are not badly indicated with the exception of the toes. The arms, particularly the right arm, are very unsatisfactory. The thickness of the hair of the head and beard is strongly marked. A wreath of thorns is around the brow, an ornamented cruciform nimbus over the head. The fingers appear to have grasped convulsively the large nails by which the hands were pierced and affixed. A well though somewhat stiffly cast perizonium covers the pelvis, the ends of the cloth hanging over the right hip. The feet are crossed (the right foot over the left as usual), and both secured to the Cross by one large sharply conical-headed nail; there is not any suppedaneum. Above the projecting head of the upright beam of the Cross rise two short staves, between which is a waved scroll, having on it the letters I N R I with large rosettes between them. In the delineation of the Cross a curious error through forgetfulness has been committed. It may be noticed, *e.g.* that the perpendicular perspective sides of all the crosses are those to the right hand of the spectator, and as such they are represented with the exception of the central Cross, in which the perspective side of the upright beam is on the left hand.

The time or action is that of the piercing of the chest of Christ by one of the soldiers, who from a remote period has been distinguished through one form of a legend as "Longinus." In this legend, Longinus is described as having a defective sight. As he thrust the spear into our Lord's side some blood fell upon his hand, which being applied to his eyes his vision immediately became perfected. In the representation of this event in later times, another soldier is made to properly guide the lance which Longinus holds in his hand. After the latter had thus received his

sight, "he turned away repentant and sought the Apostles, by whom he was baptized, and received into the Church of Christ. Afterwards he retired to Cæsarea, and dwelt there for twenty-eight years, converting numbers to the Christian faith; but at the end of that time he was seized by order of the governor, and ordered to sacrifice to the false gods. St. Longinus not only refused, but being impatient to receive the crown of martyrdom, he assured the governor, who was blind, that he would recover his sight only after putting him to death. Accordingly, the governor commanded that he should be beheaded, and immediately his sight was restored; and he also became a Christian, but St. Longinus was received into eternal glory, being 'the first-fruits of the Church.' This wild legend, which is of great antiquity, was early repudiated by the Church; it remained, however, popular among the people, and it is necessary to keep it in mind in order to understand the significance given to the figure of the centurion in most of the ancient pictures of the Crucifixion." ("Sacred and Legendary Art," p. 463.)¹

On the left of the Cross (to the spectator) is Longinus on horseback; a long spear in his right hand, the point of which has pierced our Lord's side: "*unus militum lancea latus ejus aperuit et continuo exivit sanguis et aqua.*" (Johan: xix. 34.)

Longinus has thrown back his head, and applies his left hand to his eye. Before Longinus is represented an attendant, also on horseback, who guides with his left hand the end of Longinus' lance, and points upward towards Christ with his right hand. The back of this soldier is turned to the spectator. Longinus is here, so far, kept distinct from the centurion, with whom he is sometimes confounded. "Later times," writes Lady Eastlake, "have pronounced this spearman [Longinus] to be one and the same as the centurion, who was converted by the signs following the death of Christ . . . This is a curious instance of the tendency of all such inventions to overreach themselves. It is not that the simplicity of the sacred narrative is disturbed, but its inherent logic utterly disregarded. This has of course attracted the attention of Catholic as well as of Protestant writers. De Tillemont, in his '*Histoire Ecclésiastique*,' exclaims, 'Is it to be believed that the same man dared to pierce the side of one whom he himself had just confessed to be the Son of God?' So much for the identity of these two separate individuals—an idea never dreamt of by early Art, which, representing successive actions simultaneously, frequently shows Longinus piercing the side, whilst the centurion holds up his hand and exclaims, 'Truly this was the Son of God.' We see the two together in Giotto and in Martin Schön, and even as late as in Gaudenzio Ferrari—the blunder of confounding these two individuals is therefore as recent as it is absurd." ("History of our Lord," vol. ii. p. 160.)

In the representation before us, the centurion is on the other side of the Cross to Longinus. He is mounted, wears armour on the trunk and arms, and bears in his left hand a long and pennoned lance, on the banner of which is represented a scorpion. The centurion has on a plumed cap and bears a straight sword at his left side. His horse is somewhat richly caparisoned. That the present person is meant for the centurion is clear from the inscription on the scroll adjacent to him—viz. "*Vere filius Dei erat ho iste.*" (Matth: xxvii. 54.)

Half hidden by the lower part of the Cross, and by the lower extremities of our Lord, is another and helmeted soldier, who directs his regard and action towards the centurion. On a level with this soldier, on the other side of the Cross

¹ "From an early time, however, this individual has been distinguished by the name of Longinus, which appears in the splendid Syriac MS. in the Library of S. Lorenzo, at Florence, probably of the 11th century, being inscribed horizontally in Greek letters beside the figure holding the spear. The name cannot be ascribed to any tradition; its obvious derivation from *longēhē* (λόγχη) spear or lance, shows that it was, like that of St. Veronica, fashioned to suit the event." ("History of our Lord," vol. ii. p. 160.)

and behind Longinus, is a mounted soldier in armour and plumed helmet, who looks towards an attendant at the foot of the cross of the good thief, while he points up at a scroll on which are the words, "*Heliam vocat iste.*" (Matth: xxvii. 47.)

This attendant, also mounted, directs his left hand towards a scroll on which is inscribed, "*Alios salvos fe' seip*" (*alios salvos fecit, seipsum non potest salvum facere*). (Matth: xxvii. 42.)

On the left hand (to the spectator) of the central Cross is the cross of the "good thief." The latter directs his face towards our Lord, he is bareheaded and partially bald, though thick hair falls at the back. He is secured to the transverse beam of the cross by ropes around the arms; the legs are crossed, the left leg over the right, but he hangs well extended, and without any writhing. A narrow tight-fitting cloth is around the loins. As if proceeding from him is a scroll bearing the words, "*Dñe memento mei dū veneris in regnū t.*" (Luc: xxiii. 42.)

On the other side of the central Cross is the cross of the bad thief. The latter has turned his back on Christ. A large slouched hat is upon his head. He is secured by the arms to the transverse beam, and writhes as if in agony. On a scroll beside him are the words, "*Si tu es xrs salvū fac te ipm et nos.*" (Luc: xxiii. 39.)

"There is some reason to believe, that the crucifixion of the thieves preceded in Art the crucifixion of our Lord. We see in an early crucifixion given in Frisi's '*Memorie delle Chiese Monzese,*' the thieves bound to their crosses with the figure of the Lord standing between them, or simply with the head of Christ in a circle and a cross beneath it; the sun and the moon as small heads or signs appear in their usual places, and below kneel two figures, probably the Virgin and St. John. The thieves already indicate their history, for the head of the one on the right is turned to the centre, while that of him on the left is averted. This is a very remarkable instance of the incongruous mixture of the real and ideal in which early reverence halted before venturing on the complete picture. How soon the centre cross was erected between them it would be difficult to say—at all events, the three crosses appear by the eleventh century. In the Syriac MS. in the Laurentian Library at Florence, the thieves are nailed to their crosses, in this doubtless preserving greater historical accuracy. In later forms, however, they are generally seen tied on to their crosses; the transverse beam passing under the armpits, their hands evidently fastened behind. The reason for their being nailed in the one instance and bound in the other, may be found in the necessity, considering the rude and ignorant eyes of those who beheld them, of distinguishing their figures at a glance from that of Christ. In the earlier instances this distinction was sufficiently supplied by the difference in their dress, they having merely a short petticoat round the hips, whilst the Lord was often draped from shoulders to feet. But when the dress became similar, Christ being girded only with the perizonium or linen cloth, the necessary distinction was found in the different way in which their figures were attached to the cross. Economy of space had also something to do with this arrangement. The crosses of the thieves were often made far smaller than that of the Lord, and the position of the bound arms further contracted the size After this painters seem to have vied with one another in inventing modes for the crucifixion of the thieves. This was no longer by way of distinction, for the times for such a necessity were passed, but rather as affecting pictorial variety in a terrible and thankless subject. The bodies of the thieves were accordingly wrung into every form that humanity could be compelled to assume We must turn to the early German and Flemish schools for a very ungraceful view of the crucifixion in every sense, especially of the thieves. In Rogier van der Weyden's picture, in the Castelbarca Gallery at Milan, the cross is in front of the thief, who rides on it in a very unbecoming manner. Israel von Mechenen has in two instances represented both his thieves blindfolded. The '*Maitre Crible*' has tied them in a mode which necessitates the utmost distortion, while his bad thief is turning more than disrespectfully from our Lord,

and perhaps to show his further irreverence has a slouched hat on." ("History of our Lord," vol. ii. pp. 167-69.)

From the angle of the composition above the good thief proceed rays of light from a cloud whence issues a winged angel, who receives in his hands the soul of the good thief personified as a naked child. At the opposite corner a demon emerges from a cloud of flames, and snatches up the soul of the bad thief personified as before.

"A striking and characteristic purpose to which the attendance of angels is applied, is seen in those early and full crucifixions which include the two thieves. Here both angelic and demoniac ministry is introduced—angels to receive the soul of the good thief, and demons waiting for that of the impenitent malefactor. This was a natural idea at a period when no death-bed was represented without a good or evil spirit watching for the disembodiment of the soul. These ghostly convoys to opposite worlds would hardly occur before the 14th century." ("History of our Lord," vol. ii. p. 174.)

Above the central Cross are the symbols of the sun and the moon (*antea*, p. 19¹). In the foreground below the Cross are the figures of the Blessed Virgin, of the two Marys, St. John, and of a mounted soldier. The Mother of our Lord has fainted, St. John supports her at her left shoulder, while Mary, "*soror matris ejus Maria Cleophæ*" (Johan: xix. 25), takes her right hand. Mary Magdalene clasps the foot of the Cross and looks up with agony at the figure of the Crucified. Immediately below the horse of the centurion is a person on horseback, bare-headed, and with a long straight sword at his side. He is not in armour, and his hair is thick and curly like a wig. He looks towards the Magdalene, and holds the end of a scroll in the left hand, on which is inscribed, "*Vach q destruis templu,*" (*vah! qui destruis templum Dei et in triduo illud reedificas: salva temetipsum: si filius Dei es descende de cruce.*) (Matth: xxvii. 40.)

Stephaton—the soldier whom tradition states held the sponge or cup of vinegar—is not here represented.

Along the upper and lateral margins of the composition run borders $\frac{7}{8}$ ths of an inch wide containing an inscription which begins at the lower end of the border on the left hand. The left lateral border and the upper one along with their inscriptions have suffered so much injury that were it not for the perfect condition of the engraving in the example to be described next (B. 8), the decipherment of the present inscription would have been difficult. The letters of it are more than half an inch high, and of a large Gothic minuscule character, relieved white from off a deep black ground. The text is as follows—

"*Imparitis meritis tria pendēt corpora ramis, Dismas² et gestmas, i medio dmi, nā ptās Dismas saluatur, gestmas vero dampnificatur.*"

The border at the lower part of the design is $1\frac{3}{8}$ ths of an inch wide, and runs across the whole length of the print. It contains three lines of text, each line being separated by a fine white rule from the other. The letters are much smaller and finer than are those in the other borders. The inscription in this lower border

¹ See also Weigel und Zestermann, "Anfänge," vol. i. p. 26, note 9.

² "Quant au nom de Dismas nous le donnons sans autre garantie qu'une tradition populaire conservée pieusement en Allemagne" surtout, et qu'expriment ces vers léonins du Moyen-Age au sujet de Calvaire—

"Imparibus meritis pendent tria corpora malis:
Dismas, Gestasque, in medio sedet ima potestas;
Gestas damnatur, Dismas super astra levatur."

³ "Au fond cela remonte jusqu'à l'évangile apocryphe qui porte le nom de Nicodème." (Cahier, le P. Ch., "Caractéristiques des Saints." Paris, 1867. 4to. p. 35.)

is a modified version of the hymn of the Catholic Church, known as the "Ave Verum;" it runs as follows:—

"Ave verū corp^s domī nrī ihū xri natū ex maria virgine vere passum et ymmola // tū in cruce pro homīe cui^s latus perforū vere flexit sāguīe esto michi p̄gustatū mor// tu examīe. O dulcis o pie o ihu xre filiī marie miserē michi qui passus es pro me amen."

The original hymn is the following—

"Ave Verum corpus natum
De Maria Virgine
Vere passum immolatum
In cruce pro homine
Cujus latus perforatum
Unda flexit et sanguine
Esto nobis p̄gustatum
Mortis in examine
O Clemens! O Pie!
O Jesu Fili Mariæ.

Amen."

On attentively examining the technical execution of this print, we are struck by the extreme preponderance of punctiform work over all other kinds of manipulative procedure. It may be said that the entire design, with the exception of the foreground, inscriptions, the hair both of men and horses, and certain accessories, is vigorously developed by means of systematically arranged dots of various magnitudes. In certain parts of the draperies a small amount of lined and frayed work is observable, but on the whole the print is as pure an example of engraving in the *manière criblée* as can readily be seen. Of neatness, definition of the contour forms and general incisiveness, it is a prominent example, and from the liability to clogging in the inking of lined technic being here at a minimum, a clearness and sharpness of impression have resulted which are specially noteworthy. These very circumstances, however, along with the preponderance of dotted work, have endowed the impression with a rigidity, flatness, and want of light and shade or *chiaro-scuro* not less remarkable.

The designer and engraver of this original plate was not much of an artist in the true sense of the word, and but little acquainted with the processes of ordinary intaglio engraving; but he was an experienced and habile craftsman in the gold and silversmith's art, as far as that could be turned to account in rivalling the effects of the copper-plate engraver.

Some colour has been applied—chiefly green and brown madder—both to the inscriptions and foreground, and to the draperies. Yellow tinges certain of the accessories. The madders have flown, or else have yielded to the washing to which the print may have been subjected. The green being *verdigris*, has continued permanent.

The paper on which the impression has been taken is of a very good kind, but with rather coarse wire marks. A watermark of a large minuscule Gothic A, from the top of which springs a trefoil ornament, may be seen near the lower margin of the engraving.

The example which has just been described has an interesting history. It was discovered "pasted on the inside cover of the celebrated vellum copy of the Mazarine Bible, formerly Mr. Nicol's of Pall Mall, and was purchased at the sale of his collection by Mr. Britton, for Sir John Soane, who afterwards relinquished it to Mr. Ottley." (Sale catalogue of Ottley collection, p. 126, n. 1895. London, May, 1837.)

Mr. Ottley in his "Inquiry concerning the Invention of Printing, etc." (Berjeau's edition. London, 1863, p. 194), alluding to his acquisition as a marked example of "a mode of finishing engravings in wood," observes, "this mode appears to have been practised at Mentz amongst other places at an early period of the in-

vention of typography. A very fine copy of the Mazarine Bible, as it is called in the original binding, late the property of Messrs. G. and W. Nicol, had pasted within its covers two very interesting prints of this kind, representing 'Christ praying in the Garden,' and the 'Crucifixion of Christ between the two thieves,' and it is remarkable that of the former print, which is of only half the dimensions of the other, two impressions were inserted, a circumstance which I mention because I think it proves that these engravings were printed and sold at Mentz contemporarily with the publication of this Bible. I suspect that both these prints and some others of the kind that I have seen, may have been engraved by the same artizans who were employed by Fust and Schoeffer to engrave the large initial letters of the Psalter; and that the persons who made the designs, though skilful in drawing sprigs of foliage, flourishes, and other typographical ornaments, were little accustomed to delineate the human figure." . . . "The letters in all these inscriptions, although somewhat extravagant in their forms, are cut with great ability, and must have been written for the engraver by a well practised calligraphist, perhaps by Schoeffer himself." (Op. cit. p. 194.)

The present engraving attracted the notice of Dr. Waagen, who thus alludes to it in his "Treasures of Art in Great Britain" (Murray's edition, London, 1854, vol. i. p. 287), "The Crucifixion—a rich composition; the Christ with sunken head is of what may be called modified Byzantine character . . . the proportions are slender, the forms very meagre but well drawn, the horses, however, wretched. The treatment of the flesh parts, the drapery, and the six horses in white dots is very remarkable. From the Netherlandish character of this print, I am inclined to consider it of Lower Rhenish origin, and from the style, and especially from the tolerable purity of the drapery, of about the date of 1450."

[$15\frac{3}{4} \times 10\frac{1}{4}$ in.]

[Partly coloured.]

B. 8.

THE CRUCIFIXION.

(ORIGINAL, LAST QUARTER OF THE FIFTEENTH CENTURY ?).

GERMANY.



"HELIOGRAVURE," by E. Baldus, of a print in the "Collection de M^r le B^{te} Edmond de Rothschild," at Paris. The original appears to be a copy, modified in certain details of composition and of technic, of the engraving of the Crucifixion which has just been described (B. 7). The variations in the design here present may be seen in the omission of the sun and moon, in the demon angel receiving the soul of the bad thief, in the symbols of both thieves' souls, in the presence of drops of blood falling from the hands of the Crucified. The omission of the scorpion on the pennon of the spear held by the centurion, and the substitution for it of a scroll on which is an (indecipherable) inscription, may also be pointed out. Other and less important changes of details are also present.

The error in the perspective drawing of the central Cross previously mentioned (p. 79) has been committed here likewise.

As regards the technical execution of this copy, it may be at once observed that an attempt has been made to displace much of the effect of the craft work of the mere goldsmith engraver, by the substitution of a technic which shall simulate in its results those of more ordinary engraving. In B. 7. dotted work is at a maximum of extent and effect; in the print before us it is, if not at a minimum, generally subdued by effects resulting from lined and frayed work and from the manipulations of instruments apparently analogous to the roulette, berceau, cradle and toothed chisel of the earlier mezzotint engravers. That such tools or modifications of them have been employed we think must be evident on examining with

a lens the drapery hanging from the left shoulder of the Magdalene (that part of her mantle which falls upon the ground) and the body of our Lord. By the killing—if the expression be allowed—of the dotted work at certain parts near the contour forms and on the shadow sides, helped by heavy inking, an amount of light and shade and of relief has been obtained which is wanting in the flat inartistic, but neat mechanical craft work of the other engraving—B. 7. It is true that the artistic effects of light and shade in B. 8. are often poor enough, nevertheless there is shown an endeavour to emerge from the conventional trammels of the mere workman—however perfect his technical ability—into the freedom of the artist proper. As far indeed as pure punctiform technic, clearness and decision of outline are concerned, B. 7. has the advantage. In respect to drawing and interpretation of forms, some details are better in the first, others in the present engraving. The difference of the work in the details of the foreground is very marked, and to the advantage of the previous impression—B. 7. Some of the technical work, such as of the Crosses, *e.g.* is of far superior character in the previously described engraving. The letters of the inscription in the lower border are heavier in B. 8. than in B. 7. as are also those of the scrolls.

[$15\frac{3}{8} \times 10\frac{1}{2}$ in.]


[Uncoloured.]

B. 9.

“ECCE HOMO!”

LATTER THIRD OF THE FIFTEENTH CENTURY.

GERMANY.

 LARGE and striking specimen of early German Art in admirable condition. The whole design includes a space $15\frac{3}{4}$ inches in height by $10\frac{3}{8}$ inches in width. Within these limits are included borders of engraved text from $2\frac{3}{8}$ inches to $2\frac{3}{4}$ wide. A central space of about a foot high and $4\frac{7}{8}$ inches in width is thus left for the pictorial composition. In the middle of this space stands our Lord before an open tomb, and surrounded by the instruments of the Passion. He is directed towards the right hand. He bends slightly at the loins and knees, and the head falls slightly forward. The nude body is exposed by the opening of the loose mantle in its entire length, which is secured at the neck only by a narrow band. A loin cloth is present; the hands are crossed and tied in front, and a long narrow palm branch runs from our Lord's right hand over the right shoulder. A large circular and bordered cruciform nimbus, the disc of which is adorned with fine rays, is over Christ's head, a wreath of thorns is around the brow and the hair falls down upon the shoulders. A wound is represented on the right side of the chest, and from it blood drops are issuing. With the exception of the feet and hands the drawing is fairly good, though the head is large and the features heavy. The wounds from the nails are shown on the backs of the hands and also on the front of the feet. Immediately above the nimbus runs the transverse beam of the Cross, on the top of which is a tablet bearing the letters I N R I. On the left (to the spectator) above the beam is the symbol of the sun, and on the right hand is that of the moon. Below are several of the instruments and other symbols of the Passion which usually accompany the figure of Christ in representations of the "Mass of St. Gregory." On the right by the left shoulder of Christ is a head reviling or spitting at Him, above this head are two staves crossed, below three nails, and laterally part of a long spear. On the other side of our Lord is a column, on the capital of which stands a cock. Around the shaft runs a thick cord, securing near the top of the column a scourge and a rod. By the column rises a forked pole, having at the top a sponge. The background on which these symbols and instruments appear is deep black sprinkled with white sharp six-rayed stars. Behind our Lord runs obliquely

across the background a shallow open tomb, on a stone at the base of which Christ stands. At His feet, and on the right, is His garment, in front of which lie three large dice. A few stones and plants are in the immediate foreground. Below there is a white border about $\frac{5}{8}$ ths of an inch wide, on which is engraved in black letters—

ECCE . HOMO.

As regards the technic of the engraving, it may be remarked that all the usual styles may be observed in it. There is dotted work in the draperies, foreground, tomb, and column; lined and frayed work in the body of our Lord, in the mantle, and in the several accessories.

Above the top of the pictorial design run six lines of engraved text, on each side of it thirty lines, and below it three. The characters are slender, sharp, Gothic minuscules, the top and bottom lines commencing with large ornamental D's. The text is in the High German of the time, and relates to "the fifteen spiritual sorrows of our Lord Jesus Christ which He bore hidden in His soul when He became acquainted in His Mother's Womb with all that must happen," &c.

The text runs as follows—

(Six top lines).

Dyß synt dye . xv . geystlichen tote und inerlich lyden unsers
hern Ihesu Xriste dye er verborgen drug In syner sellen.
wan er bekant es alles in mutter lybe und sann alle syt in
synem willen das es solt geschehen darumb er auch nye gelacht
durch des menschen willen daran gedenck cristen mensch und sych an
dye hamherzigkeit gottes un lass durch sinē willen alle sund und freud der welt

(Lines on the left hand side).

Der erst wass das
er bekant in mütter
lybe alles v syn lyden
Der ander wass da
er geborn ward un
an sach dye welt
mitt irer bitterkeit
Der . iii . wass der
dott der unschul-
digen kindelin dye
herodes in synem
nyd un hass ermoert
Der . iiii . wass eyn
sterben aller nar-
turlicher und men-
schlicher neygung
Der . v . wass wo
er eynen menschen
sach der verdam-
pt. solte werden
Der . vi . wass wan
er eynen sunder
sach des schadē
bekant er bass
dan dē mensch selb
Der . vii . wass da
Judas in dem aber
essen das heylig s-
attament empfy-
ng da erbarnt es ym

(Lines on the right hand side).

Der . viii . wass da
er syn vint alle an
sach dye in irem
md in molttē dotten
Der . ix . wass dye
schemende schma-
chheyt synes bitt-
ern lydē und todes.
Der . x . wass dye.
grose sund der Ju-
den dye sie datten
an gottes sun Ih-
esum Cristum x
Der . xi . wass die
flucht und untru
siner jungern in
der zitt seines lides
Der . xii . was das.
er lyden solt in an-
gesicht sinē liebē m-
Der . xiii . was (utter
das er allem eygen
willen abstunt und
underwarf sich sin-
es himelesche batters
Der . xiiii . was (willen
das er soltte lyden
an betterliebe hy-
lf und auch an hy-
lfe aller creaturen

(Bottom lines).

Der . xv . wass der undankberkeyt synes heyligen lydes das Im so.
lutzel siner heyligen martell gedanchet und syn heyliges blüt so an
mangen menschen verlorn wurd das dett Im würrer dan alles syn lyden.

The print is stained merely with thin colour in the pictorial part and in the capital letters of the text. Yellow, madder lake, and madder brown have been the colours employed. These have either flown from time or the print has been washed.

[15 $\frac{3}{4}$ × 10 $\frac{3}{8}$ in.]

[Faintly coloured.]

B. 10.

SCENES FROM THE LIFE OF CHRIST.

MIDDLE OF THE FIFTEENTH CENTURY.

GERMANY.



LARGE composition representing seven events in the Life of our Lord after His crucifixion.

At the lower part of the print at our left hand corner Christ rises from the tomb. Two of the watching soldiers startled from their sleep look up in amazement, the third and fourth still slumber. Our Lord has placed

His left leg out of the tomb, raises the right hand as in benediction, and holds the cross of victory in the left. A cruciform nimbus with rayed disc is above the head, a narrow loin cloth is visible through the large open mantle, confined only at the neck. The soldiers have morions, gauntlets, shields, spears, staves, and cross-bows, one shield is ornamented with fleurs-de-lis. Behind the rock which backs the tomb the three Marys are seen approaching, the Magdalene coming first. The nimbus of each Mary is differently ornamented, the nimbus of the central and weeping female having a rayed disc.

At the lower right hand corner our Lord appears to His Mother, who is seated on a low bench within a Gothic chapel, and has an open book upon her knees. She looks towards her Son and raises slightly her joined hands; an ornamented nimbus with rayed disc is above her head. Opposite to her stands Christ, who raises His right hand in benediction, and bears the cross of victory in the left. A cruciform and rayed nimbus is over His head, the long hair descends to the right shoulder, and a loose piece of drapery falls open, exposing the right side of the body and arm and the lower part of the right leg. A small belfry or dormer window is on the roof of the chapel, and within the latter both a circular and narrow round arched window may be seen. The chapel has a tiled roof and stone walls.

To the left of the chapel, and above the scene of the Resurrection, is a garden within a wattled fence. Therein, on the left hand, kneels the Magdalene, and points with the left hand towards Christ, who stands opposite her and attentively regards her. He raises the right hand in benediction, and holds a spade in the left. His long hair falls upon the shoulders, the feet and hands only are uncovered, a cruciform nimbus with rayed disc is over His head. The sleeves of the Magdalene are peculiar.

Above the scenes of the visit of the three Marys and of the apparition to the Magdalene are the appearance of our Lord to Peter ("Simoni," Luc: xxiv. 34. "Cephæ," Corinth. i. xv. 5), and that on the journey of two of His disciples to Emmaus.

To the left, and immediately above the three Marys, sits St. Peter as if asleep, in a rocky hollow surmounted by a tree; his hands are folded on his knees, his head drooping forward on his hands. A nimbus with a rayed disc is around his head. Our Lord stands before him raising His right hand in benediction, and supporting with His left hand the cross and banner of victory. To the right are seen journeying the two disciples to Emmaus, between whom stands the Lord raising the right hand in benediction, and holding in the left hand a long pilgrim's staff. He is here clad both in tunic and mantle, and a cap is on His head, above which is a cruciform and rayed nimbus. The pilgrim-disciple most to the right appears about to enter a house. He has on a slouched hat and loose mantle, and carries a long staff across the right shoulder. Long hair falls from beneath his cap on to his shoulders. A tree which rises from the garden below obscures the lower part of his person. The other disciple wears a close small cap, and a sleeved but loose and long coat; he appears as if pondering on the words of our Lord, raising the left hand as if in attention and supporting the right one on a short staff. In the sky above the pilgrims are some clouds, a little less conventional perhaps than is usual in prints of the present character. On the extreme right and above the chapel in which Christ appears to His Mother, we look into a room of a castellated house. In the immediate foreground and to the right lies a dog gnawing a bone. Beyond sits a disciple on each side; he with the slouched hat to the right, the other with the close cap on the left. Between them is a circular table, on which is spread a cloth bearing a dish and two loaves. The table-cloth is ornamented with fleurs-de-lis. Opposite to the spectator and centrally sits Christ clad in mantle and tunic, with cap and cruciform nimbus over the head. Our Lord has blessed and broken the bread, which He holds before Him on the table. A small circular window is above the head of the disciple seated on the right. The roof of the mansion is tiled,

and on the battlement, between the two corner turrets on the perspective plane of the house, are two small shields with black grounds, on one of which is a grapnel (or a three-branched fish-hook or anchor), and on the other a double A, or a double limbed compass or divider, with transverse beam. These marks are in white off the black ground, the first one being somewhat like in form to that given by Passavant as occurring on a print in the *manière criblée*, representing the Virgin on the knee of St. Anne (vol. i. p. 93). Between the wattled fence of the garden, the roof of the chapel, and the scenes at Emmaus runs a stream.

With regard to the technic of this engraving, it may be remarked that all varieties of manipulation in the *manière criblée* may be seen in it. Small and large dotted work is frequent in the draperies, along with lined, hatched, and roulette work; elsewhere frayed, lined, and mixed work may be observed. The floors of both rooms are parquetered or chequered; the herbage of the foreground and garden is neatly and carefully made out. The general drawing is fair, and the expression of some faces and figures good; but some of the hands are poor enough. A double line or narrow border encloses the composition.

The print is in good condition, but has been lined. The paper has the Gothic 19 for watermark. Colour has been applied throughout. The draperies have been tinted with madder lake, many of the accessories with yellow, and the ground with green opaque in some parts and transparent in others.

Waagen refers to the print which has been described, as follows—

"With the exception of a few Gothic characteristics the architecture is Romanesque. The character of the heads corresponds with those in the oldest German woodcuts; the motives in parts are good and even bold, as, for instance, the foreshortening of a soldier; the execution is careful. From the purity of style in the partially painted drapery, which also in this instance has been carelessly printed, this plate can scarcely be later than 1450." (Op. cit. p. 286.)

[$14\frac{1}{2} \times 10\frac{3}{4}$ in.]


[Coloured.]

B. 11.

"SALVATOR MUNDI."

(ORIGINAL, LATTER THIRD OF THE FIFTEENTH CENTURY.)

GERMANY.

 HIS is the title given to a late class of pictures in which Christ is represented alone, in the act of benediction, and with the sphere or world—often represented as a crystal ball with cross upon it—in His hands. This is especially characteristic of the German and Flemish Schools. The subject is not usual in Italy." ("History of our Lord," vol. ii. p. 375.)

A photographic copy of a small print formerly in the Douce collection. In the centre of the design stands the Saviour of the world, directed slightly towards the left. He raises the right hand in benediction, and extends the left, in which He supports a globe surmounted by a cross-crosslet. A large cruciform nimbus having small rays on the disc above the head is present. The Saviour's hair is long, and falls in waves upon the shoulders. He is draped in a large mantle secured at the neck; it is open over the chest and at the bottom in front, displaying the bordered tunic beneath it. To the left of our Lord, and between the hand raised, in benediction and the border of the print, is a long waved scroll with a black ground, and devoid of inscription. The foreground is grassy and flowery.

The figure and scroll come dark off a light background. The design is enclosed within a border formed of two black lines, having between them a line of white dots on a black ground. On the drapery, dotted work and lined hatching have been employed, and small punctiform technic with larger white intagliations has been used to develop the foreground. The drawing and work are careful, the drapery well cast.

[3 × 2 $\frac{3}{8}$ in.]

[Not coloured.]

B. 12.

THE ARCHANGEL MICHAEL.

(ORIGINAL, LATTER THIRD OF THE FIFTEENTH CENTURY ?).

FRANCE (?).



COPY by J. Ph. Berjean of a rare print in the Library of the Arsenal at Paris. The design represents the Archangel Michael as conqueror over the Demon-dragon. St. Michael stands in the middle of a vaulted chamber, having beneath his feet the demon-dragon. The Archangel is winged and clad in a rich and sleeved mantle, fitting closely about the chest and waist. A long and flowing sash or band passes around his neck, is crossed in front over the chest, encircles the waist, and has its long ends fluttering forth from St. Michael's right side. He has a fair and youthful face, a star is upon the brow, and the curled hair falls upon the shoulders. The angel raises his right arm, the hand bearing aloft a straight two-edged sword. He looks down on the dragon as if about to strike him with it. In his left hand is a spear bearing a cross and the banner of victory at its upper extremity. The long and ornamental banner floats over the head of the Archangel as if to serve as a head-dress. The right leg is advanced, and presses down with its foot the body of the dragon. From beneath the feet and drapery of St. Michael emerges, on the left hand, the head of the demon, bearded and with quasi-human features. On the other side of the feet and mantle of the conqueror the curved up tail of the dragon makes its exit. The floor of the chamber on which the figures are placed is parquetered or chequered in white off a black ground, having long white lines running in an oblique manner through opposite angles of the squares in each row; of which rows there are five. The background is formed of the wall of the chamber, made of large, oblong, black stones dotted white. The courses and joints of the stones are strongly marked in white. On this wall is part of a Gothic window on each side of the angel. These windows have latticed or small lozenge glazings. Above the head of the Archangel is the lower part of a larger Gothic window having a central rose, but part of which only can be seen. A narrow arch passes over the central window and meets the edge of the design at the top; it is supported on each side by a narrow pier having a projecting base. Between these bases runs a narrow black border, having the following inscription on it in white, half Gothic, half Roman characters—

“Archangele . deū . michael . Pt ora . p. nobis.”

The design which has been described measures rather better than 6 $\frac{3}{4}$ inches high by 4 $\frac{3}{4}$ inches wide. It is included in a plain white border $\frac{3}{8}$ ths of an inch wide, outside of which is an engraved ornamental framework or border nearly an inch in width. The ground of this decorative frame is black; at each angle is the

symbol of one of the Evangelists in a circular medallion, having an inscribed scroll at the lower part. Between the medallions runs a broad and sinuous line of conventional white clouds, having beside them white six-rayed stars.

Though there are not any fleur-de-lis ornaments in this design, the general character and action of the figure lead to the suspicion that this print may be of French origin. One acquainted with Japanese designs cannot fail of being struck with the feeling therein displayed and that pervading the figure before us.

[$9\frac{2}{8} \times 7\frac{2}{8}$ in.]


[Uncoloured.]

B. 13.

THE "MADONNA IN GLORIA."

(ORIGINAL, SECOND HALF OF THE FIFTEENTH CENTURY.)

GERMANY.

HE Italians distinguish between the *Madonna in trono* and the *Madonna in Gloria*. When human beings, however sainted and exalted, were admitted within the margin of the picture, the divine dignity of the Virgin as *Madre di Dio* was often expressed by elevating her wholly above the earth, and placing her 'in regions mild of calm and serene air,' with the crescent or the rainbow under her feet. This is styled a 'Madonna in Gloria.' It is in fact a return to the antique conception of the enthroned Redeemer seated on a rainbow, sustained by the 'curled clouds,' and encircled by a glory of cherubim. The aureole of light within which the glorified Madonna and her Child, when in a standing position, are often placed, is of an oblong form, called from its shape the *mandorla*, 'the almond.'" ("Legends of the Madonna," p. 81.)

A photographic copy of a print formerly in the Douce collection.

The Blessed Virgin surrounded by an aureole and with a richly ornamented nimbus over her head stands on the crescent moon. A very full mantle envelops her and falls in massive folds below, hiding everything except the horns of the crescent. She inclines the head downwards to her infant Son, whose face is raised to meet the left cheek of His mother, while He puts up the left hand to touch His mother's chin. The Virgin tenderly supports her Child with both hands.

The background is delicately yet richly enfloriated. At the left hand lower corner is a shield, the bearings on which cannot be interpreted. The technic of the drapery is of punctiform character, the lining of the mantle being worked out with large dots. The faces and hands are very coarsely executed in a mixed kind of work. The design and execution of the floriated background leave little to be desired, except a more careful inking and printing of certain portions. The little four-leaved flowers and the delicate branches are tenderly worked out in white off the dark ground. The general cast of the drapery is good. There is the mark of a hole (in the original) at the bottom of the impression.

[$5\frac{3}{4} \times 4\frac{1}{4}$ in.]

[Uncoloured.]

B. 14.

THE PURIFICATION.

(ORIGINAL, THE FIFTEENTH CENTURY.)

GERMANY.



PHOTOGRAPHIC copy of a small print formerly in the Douce collection.

At a low altar beneath a castellated architectural canopy stands the Priest (?) in front, receiving the infant Saviour from the hands of an attendant who accompanies the Virgin Mother. The latter stands on the opposite side of the altar to the Priest, and offers with her right hand a basket containing two doves.

"Postquam impleti sunt dies purgationis ejus—tulerunt illum in Jerusalem ut sisterent eum Domino—et ut darent hostiam secundum quod dictum est in lege Domini, par turturum aut duos pullos columbarum." (Luc: ii. 22.)

It may be, however, that the figures we have described as the Priest and as an attendant are intended for Simeon and Anna, the former raising his head towards on high, exclaiming—

"Nunc dimittis servum tuum Domine, secundum verbum tuum, in pace
"Quia viderunt oculi mei salutare tuum," etc. (Luc: ii. 29.)

By the side of the male figure hangs either a dagger or that which may represent the knife for circumcision.

The Virgin Mother is clothed from head to foot in a loose mantle, a nimbus with rayed disc is over her head. The female attendant or Anna behind the Priest has on a large turban.

The actions of the Virgin and the Priest are easy and natural, but the infant Saviour is very badly designed, the head is more that of an old man than of a child, and out of all proportion to the body.

The general design is enclosed within a border having a black ground, over which runs a line of conventional white clouds. The background behind the altar is deep black, from which three of the figures are relieved in white. Dotted technic may be seen in the mantle of the Virgin and the head-dress of the Priest, roulette-like hatching in the coat of the latter and lined work elsewhere.

[2 $\frac{5}{8}$ × 1 $\frac{7}{8}$ in.]

[Uncoloured.]

B. 15.

THE DEATH, ETC. OF THE VIRGIN.

(ORIGINAL, THE FIFTEENTH CENTURY.)

GERMANY.



PHOTOGRAPHIC copy of a large print formerly in the possession of Henry Huth, Esq.

The legend of the Death and Assumption of the Virgin has afforded the artist seven distinct scenes for representation. Of these, three are here represented, viz. the Death of the Virgin, her Assumption into Heaven, and her Coronation there by the Father and the Son.

1st. The Death of the Virgin.

At the lower half of the general composition the Blessed Virgin lies on a bed which is separated from the rest of the design by a curtain of many narrow and straight folds dependent from three rods above. Her head, resting on two pillows, is on our left hand, from whence her recumbent action is directed obliquely downwards towards the right. A nimbus with rayed disc is over her head, which latter is gracefully draped with a light cloth, one end of which droops beneath the chin and over the chest, the entire face being exposed. The arms are crossed outside the coverlet over the abdomen; the coverlet not being drawn up higher than the bottom of the chest, the exposed portion of the latter with the arms appears clad in a close-fitting tunic. The drapery of the couch has numerous folds which are decorated with white fleurs-de-lis.

Around the bed are the eleven disciples, those in front of the bed kneel, those on the other side are standing. At the head of the bed, by the pillow of Mary, stands on the distant side, St. John. He looks down with gentle sorrow on the meek countenance of the Virgin, and takes from her right hand the shining palm branch which he is to bear before at the time of her burial. St. John holds in his right hand a lighted taper. A nimbus with rayed disc is over the youthful head of St. John, and a close-fitting tunic over the body. Next to him stands St. Peter (?), raising a lighted candle in his left hand and resting his right hand on an open book. A large ornamental nimbus is over his head, which is bald in front with the exception of a single lock of hair upon the brow. Next to St. Peter stands a disciple with a nimbus, the disc of which is rayed, and having a close-fitting head-dress and tunic bound round the waist with a girdle. His hands are raised and joined over the chest. A fourth disciple stands with joined hands which proceed from beneath the cape of a loose cloak. His nimbus has a rayed disc. A fifth follows holding up a censer. Immediately before him, and kneeling at the foot of the bed, is a disciple whose head is somewhat after the conventional type often given to St. Peter. He raises the left to his chin to support his head while he looks intently towards the Virgin. The mantle is partly open in front, exposing the tunic beneath it. In front is a seventh disciple, kneeling with one knee, or as if rising from a kneeling position. He holds up with both hands an open book. The nimbus has an ornamented border and rayed disc; the mantle is flowing and decorated with six-rayed stars. The next figure, in rather close-fitting garment, with a girdle at the waist, kneels on both knees, raising before him his joined hands. Next to him

is a disciple kneeling on one knee and resting his arms on the other knee before him. He has on a loose and flowing mantle decorated with six-rayed stars. The nimbus has an ornamented border as well as a rayed disc. This disciple is turned immediately towards the next and opposite person to him, rather than towards the Virgin. This opposite one appears as if sitting on the ground and holds in his hands an open book. The next and last figure stands at the head of the bed, by its side, and turns towards the back of the sitting figure with the book. He raises the joined hands close to the nimbus over the head of the sitting figure. It may be observed that all the five figures in front of the bed appear as if joining in a religious service rather than as directing their immediate attention to the Holy Virgin on the couch.

2nd. *The Assumption.*

Immediately above the head of St. Peter, and with her feet upon the top of the curtain, stands the Blessed Virgin in an oval aureole of radiant glory and with nimbus on her head, about to be conveyed to heaven by attendant angels as she rises triumphant and glorious "like unto the morning" ("*quasi aurora consurgens*," Cant. vi. 9).

Her long hair waves down to the elbows, her hands are clasped together before her chest, a loose mantle is slightly open in front, allowing the tunic underneath to be perceived. On each side at her feet is an angel supporting her dress. Above them are angels floating with loose mantles in the starry heaven, and as if supporting her by the aureole of glory as she ascends. On the right hand of one of the angels of the aureole is an angel playing a harp, above whom is another one playing a mandolin. To the left of the other angel of the aureole stands the incredulous St. Thomas, to whom an angel from above is presenting the girdle of the Virgin.

"In early art, particularly in the Gothic sculpture, two or more of these subjects are generally grouped together. Sometimes we have the death scene and the entombment on a line below, and above these the Coronation or the Assumption, as over the portal of Notre Dame at Paris, and in many other instances; or we have first her Death, above this her Assumption, and above all her Coronation, as over the portal at Amiens and elsewhere.

"In the Assumption properly so called, we have the moment wherein the soul of the Virgin is reunited to her body, which at the command of Christ rises up from the tomb.

"Of all the themes of Sacred Art there is not one more complete and beautiful than this in what it represents and in what it suggests. Earth and its sorrows, death and the grave are left below, and the pure spirit of the Mother again clothed in its unspotted tabernacle, surrounded by angelic harmonies, and sustained by wings of cherubim and seraphim, soars upwards to meet her Son, and to be reunited to Him for ever." ("*Legends of the Madonna*," pp. 333, 341.)

For the proper understanding of the various scenes connected with the death, &c., of the Virgin, and their peculiar treatment by the masters of the earlier schools, it is necessary that the old apocryphal legend connected with them be studied. "Although the very curious and extravagant details of this legend were not authorized by the Church as matters of fact or faith, it is clear that the artists were permitted thence to derive their materials and their imagery." ("*Legends of the Madonna*," pp. 330.) From this legend it would be beyond our purpose to quote more than the following explanation of the story relating to St. Thomas, on the occasion of the Assumption—

"One among the apostles was absent; and when he arrived soon after, he would not believe in the resurrection of the Virgin, and this apostle was the same Thomas who had formerly been slow to believe in the resurrection of the Lord; and he desired that the tomb should be opened before him. Then Thomas, looking up to heaven, beheld the Virgin bodily in a glory of light slowly mounting towards heaven, and she, for the assurance of his faith, flung down to him her girdle, the

same which is to this day preserved in the cathedral of Prato." ("Legends of the Madonna," p. 333.)

3rd. *The Coronation.*

The starry heavens through which ascends on high the Virgin, are bordered above by a semicircle (irregular) of conventional clouds, by which a third and uppermost division of the print is left for the subject of the Coronation. Above the clouds and on a low throne sits the Blessed Virgin. On her right hand sits the Son, on her left the Father, and these place with their hands a crown upon the head of the Virgin Mother. Above this crown is seated the Holy Ghost in the form of a Dove with outspread wings.

The Virgin is clothed in a loose mantle and tunic, and joins her hands before her on the chest. Her hair waves down below the shoulders. As God the Father places with the right hand the crown upon the Virgin's head, He lifts the left hand as in benediction. On the Father's head is a decorated open crown, around which is a large nimbus with a rayed disc. Over the head of the Son is a cruciform and rayed nimbus; with the left hand He places the crown on the head of His Mother, and with the right hand holds an imperial orb surmounted with a cross on his knees. The Father and Son are draped in large flowing mantles somewhat open in front, displaying the sleeved tunics beneath. A circular and rayed nimbus surrounds the head of the Dove above the Virgin's crown. Behind the back of the throne, on each side, stand three adoring angels, behind whom is a heaven of stars.

"Thus in highest Heaven, yet not out of sight of earth, in beatitude past utterance, in blessed fruition of all that faith creates and love desires, amid angel hymns and starry glories ends the pictured life of MARY, MOTHER OF OUR LORD." . . . "Like her Son, she has ascended into glory by the dim portal of the graves and entered into felicity by the path of pain. Her Son, next to whom she has taken her seat, has himself wiped the tears from her eyes and set the resplendent crown upon her head; the Father blesses her, the Holy Spirit bears witness. Cherubim and seraphim welcome her and salute her as their queen—

'At their joy
And carol smiles the Lovely one of Heaven,
That joy is in the eyes of all the blest.'

("Legends of the Madonna," p. 353.)

The general design which has been described is enclosed in a decorative framework or border having circular medallions at each angle and in the middle of the borders. Between this ornamental border and the pictorial composition is a narrow white space. The composition measures nearly $10\frac{3}{8}$ inches in height by $7\frac{2}{8}$ inches wide. The white space next to it is $\frac{2}{8}$ ths of an inch wide, and the surrounding decorative framework is $1\frac{3}{8}$ ths of an inch wide.

The medallions at the angles contain the emblematic figures of the Apostles with scrolls, those in the middle of the borders, the figures of the four Latin Fathers of the Church, viz. St. Gregory on the left, St. Jerome on the right, St. Augustine above, and St. Ambrose below. Between these medallions runs a sinuous line of clouds having rays and stars within the curvatures. A narrow dotted border runs inside and outside the decorative framework.

The technical execution of this engraving is of varied character. The drapery of the Virgin and of five of the disciples in the lower division is of pure punctiform kind. Other draperies are lined, frayed, and worked out in white stars from a ground hatched as in the roulette manner.

The couch is lined and decorated with fleurs-de-lis in white, the under pillow with large rosettes and stars. The faces and hands are scarcely worked on at all; with the exception of the hair and beards, the general forms and features only are indicated. The floor of the Death scene is chequered in black and white.

Above in the Assumption dotted work with roulette hatching prevails in the draperies, the background being deep black covered with white stars and small horizontal white lines.

In the Coronation scene the entire dress of the Virgin and the tunics of the Father and the Son are of pure punctiform character. The mantles of the latter are worked out with large white dots on roulette hatching. The background is starry and lined as in the scene of the Assumption.

The original print of the photographic copy now described was, along with another engraving ("Mass of St. Gregory," to be afterwards noticed), fixed inside the covers of a "Biblia sacra Latina," Nurembergiæ, Coberger, 1478, which was included in the sale of the Perkins' Library in 1873. This Bible was purchased by Messrs. Ellis and White of New Bond Street, by whose directions the prints were detached, cleaned, and copied, the originals afterwards passing into the possession of a well-known bibliophile, Henry Huth, Esq. By permission of the latter, copies of both prints were given by the present writer in the second edition of his "Introduction to the Study and Collection of Ancient Prints," London, 1877, vol. ii.

[13 $\frac{3}{4}$ × 10 in.]

[Uncoloured.]

B. 16.

SAINT ANDREW.

(ORIGINAL, THE FIFTEENTH CENTURY.)

GERMANY.

(Apostle, Mart. ✚ 67 at Patras.)



PHOTOGRAPHIC copy of a print formerly in the Douce collection.

St. Andrew stands in the centre of the composition, beneath a battlemented Gothic canopy of a highly decorative kind.

The Apostle is directed somewhat towards our right hand, inclining the head very slightly over his left shoulder. An ornamented nimbus with rayed disc is over his head, the latter being clothed with thick hair falling over the shoulders; from the face descends a copious beard divided down the centre after the custom of the Nazarites. A mantle covers the shoulders and arms, descending on each side to a level with the knees; it is quite open in front, disclosing the whole length of the tunic from the neck collar to the heavy folds which fall upon the ground, and from which three toes of the right foot may be seen protruding. The forearms are raised and the hands brought forward above the waist to support a large cross—*crux decussata*—the limbs of which decussate over the waist girdle of the figure, and reach to the angles of the canopy above and below to the bases of the hinder columns.

The canopy is supported in front by clustered columns which bound the extent of the design on each side, and behind by two single columns, from which spring decorated groined arches, forming the vaulted roof of the canopy. The background below the canopy and behind the Apostle is covered with a very rich arabesque design of leaves and flowers, the larger leaf stalks of which twine up the hinder columns, from the bases to the capitals. The foreground is composed of squares in perspective, containing quatrefoils within a circle, which are repeated as ornaments in the angles of the upper part of the canopy.

Both the design and technical execution of this print are of superior character.

Everything is clearly defined, is in right balance, and the drawing of the forms is precise and careful. The drapery is worked out with large punctations and roulette hatching, as well as with parallel oblique lines. The shadows of the folds are strongly marked, and the indications of the lining carefully preserved, as are also those of the narrow ornamented borders of the mantle and tunic. The execution of the foreground in delicate white lines on a deep black ground is particularly careful. The work on the Cross consists of delicate parallel lines and of small dots on the perspective edges. Dotted technic may be seen on the battlemented top of the canopy. The careful drawing of the head and nimbus, of the folds of the drapery, though nicked and angular, shows that the artist was not of the ordinary kind.

$[9\frac{3}{4} \times 6\frac{3}{4} \text{ in.}]$

[Uncoloured.]

B. 17.

SAINT ANTHONY.

(ORIGINAL, THE FIFTEENTH CENTURY.)

GERMANY.

(*Hermit-Saint.* ✠ 356 in the Theban Desert.)



PHOTOGRAPHIC copy of a print in the possession of Baron Edmond de Rothschild.

St. Anthony, founder and abbot of the Order of the " Hermits of the Desert," from which sprang monachism, stands in the middle of the print directed in action towards the right. An ornamented nimbus is around his head, the latter being covered by a close-fitting cap. He has on a cowled mantle open in front, displaying the tunics beneath, from which protrude the bare feet. The full beard descends on the cape of the mantle in front; around the waist is a girdle to which a book or lanthorn (?) is attached. The Saint holds in his left hand a flaming torch, at the bottom of which hangs a bell. With the right hand and shoulder he supports a long staff surmounted at the top with a tau cross. Near the left foot of the Saint a little pig jumps up towards him. The foreground is grassy and flowery, the background a rich mass of flowers, leaves, and convoluted stalks.

The greater part of the drapery is worked out in dots. In front of the outer tunic runs a long strip, in which roulette hatching has been had recourse to. The disc of the nimbus is deep black, as are also the fore and backgrounds, over which the flowers and other ornaments are distributed in white.

In connection with St. Anthony and his attributes, see D. 74. D. 93.

$[7\frac{1}{8} \times 5 \text{ in.}]$

[Uncoloured.]

B. 18.

SAINT BERNHARDINO OF SIENA.

(ORIGINAL, 1474.)

(Founder of the Order of the Observants; b. 1380. ✠ 1444.)

LITHOGRAPHIC copy of a unique print in the Royal Library at Paris.

On a raised dais with a low balustrade behind stands the Saint as if addressing an auditory. He looks towards the left of the spectator. Both arms are forcibly outstretched to above the head, over which is a decorated and rayed nimbus. In his right hand the Saint holds up a large and bordered disc, on which is the sacred cipher *IHS* within a circle surrounded by a radiant glory. The upright limb of the *H* of the cipher is converted into a cross by the addition at the top of a transverse bar.¹ In the left hand is an oblong tablet or box, on the front of which are the words—

Aide, lege, dulce no [nomen]

and over the Saint's head a waved scroll, having inscribed on it—

i h s sep sit i or mō
[Ihesus semper sit in ore meo]

Behind the Saint at the level of his waist runs transversely a straight scroll, on which are the words—

Sanct^s birardin^s

St. Bernardino is dressed in a monk's scanty sleeved and hooded tunic bound round the waist with a rope girdle. On his feet are open slippers of skin, a slight beard is present, but the head is shaven. The dais on which the Saint stands has a mosaic or tessellated appearance, the lines of which run back in perspective. Below the dais is a broad border, on which are five lines of inscription, viz.—

D splendor . pudicitie . zelator . paupertatis . a .
mator . innocentie . cultor . virginitatis . iustria .
tor . sapientie . protector . veritatis . ante . thro
num . fulgidum . eterne . magestatis . para . .
nobis . additum . divine . pietatis . amen . 1878 .

In a narrow border below the above inscription runs a leaf-like ornament, and enclosing the whole is a decorative framework $\frac{7}{8}$ ths of an inch wide, having circular

¹ "The cipher or monogram diffused by St. Bernard, lost afterwards the Gothic form of its letters, and was otherwise modified by artists. Towards the end of the XVIth. century three nails were added below the central letter. This constitutes the form most generally adopted at the present day, and which has been universally spread abroad by the Company of Jesus, of which society it constitutes the arms." ("Cahier," vol. i. p. 97.)

medallions containing the symbols of the Evangelists with scrolls at the angles and between them a sinuous line of clouds and stars.

All the inscriptions come white off a black ground. The drapery of the Saint and the dais are worked out in punctations, elsewhere lined work may be seen. The ground of the framework is deep black, from which the ornamentation comes off white.

Colour has been resorted to. The Saint's name behind him, the cipher and glory, nimbus and tablet, as also part of the dais, are yellow. The initial S in the transverse scroll is green, as is also part of the ground of the dais. The wings of the symbols of the Evangelist are green and the bodies of two are yellow. Madder lake has been applied to the conventional clouds of the frame.

Below the engraving is the following memorandum in MS.—

“No. 8.

“Facsimile du St. Bernard de 1454, estampe gravée en bois, et unique, dans la Bibliothèque du Roi à Paris. Tirée à vingt-cinq épreuves seulement.”

The subject intended to be illustrated in the present composition is generally assumed to be that of St. Bernardino preaching at Bologna against card playing, when he preached “so forcibly that his hearers made a fire in the public place, and threw their cards into it. A card-maker who was present, and heard the denunciations even against those persons who supplied the obnoxious article, exclaimed, ‘I have not learned, father, any other business than that of painting cards, and if you deprive me of that, you deprive me of life, and my destitute family of the means of earning a subsistence.’ To this appeal the Saint replied, ‘If you don't know what to paint, paint this figure, and you will never have cause to repent having done so.’ Thus saying he took a tablet and drew on it the figure of a radiant sun having in the centre the sacred cipher I H S.” (“A Descriptive Catalogue of Playing and other Cards in the British Museum,” 1876-77, p. 26.)

The original of the present copy is a work of particular interest, since it is not only “one of the rudest of all rude performances,” but has on it the earliest date known as yet to occur on a print in the *manière criblée*. But what is that date? It has been read as 1414, 1454, and 1474! The present writer reads it as 1474.

The print has been considered to have been the work of the same artist who produced the well-known engraving of the Madonna and Child in the Paris Cabinet, and on which the supposed inscription “Bernhardinus Milnet” has been read. Some have concluded also “the St. Bernard to be a French production as well as the French termination of the artist's surname [in the Madonna and Child print] as from his Christian name of Bernard [in the same print], which belongs to the native Saint of France among the most honoured in that country.” (“North British Review,” vol. vi. p. 148, 1857.)

But rude as the “St. Bernardino of Siena” print is, there is not any valid reason for maintaining it to have been one of the earliest examples of its kind; mere rudeness is not necessarily a sign of antiquity, especially when standing in the face of the probable date of 1474. Secondly, there cannot be much doubt that the Madonna and Child and the Sanctus Bernhardinus are not by the same engraver. Thirdly, the illustrious French Saint was St. Bernard of Clairvaux, a Cistercian, and not St. Bernard of Siena, so that not any necessary connection need exist between the “Bernhardinus Milnet” and the “Sanctus Bernhardinus,” *quoad* the name of Bernhard.

“The print of the St. Bernard was discovered about the year 1800 in the environs of Mayence by M. Maugerad, then commissary for the French Government in the departments beyond the Rhine.” (“North British Review,” *ut antea*.)

[9 $\frac{1}{8}$ × 6 $\frac{7}{8}$ in.]

[Coloured.]

B. 19.

SAINT BERNHARDINO OF SIENA.

(ORIGINAL, 1474.)



LITHOGRAPHIC copy of a unique print in the Royal Library at Paris. A duplicate of the example which has just been described.

The present copy is uncoloured and has on it the following memorandum in MS.—

“No. 22.

“Facsimile of the unique wood-cut of St. Bernhardin bearing the date of 1454 in the Royal Library at Paris. Lithographed at Paris in Nov. 1819, at my request under the kind superintendence of the late M. Vanpraet. Only 25 impressions taken. N. H.”

[$9\frac{7}{8} \times 6\frac{7}{8}$ in.]

[Uncoloured.]

B. 20.

SAINT CHRISTOPHER.

LATTER THIRD OF THE FIFTEENTH CENTURY.

LOWER RHINE.

(Martyr. ✠ 254.)

(No. 355, WEIGEL.)



SAINT CHRISTOPHER, somewhat stooping and with face directed towards the right of the spectator, bears on his right shoulder the youthful Saviour across a stream, which runs nearly straight from the middle distance down the centre of the composition. The Saint as he wades through the water supports himself on a long tree-stem, the top of which is forked and leafless, but along which are the bases of numerous cut off branches. The Saint grasps with his left hand the stem immediately below its bifurcation, and with the right seizes it at above the level of the left knee. St. Christopher supports himself on his left leg and raises the right one nearly out of the water. He is clad in a mantle and short tunic, the latter stops at the knees, while the former appears to touch the water, which curls around the left leg and over the right foot. The Saint's head is covered at the top by the mantle, from beneath which descends thick curly hair. Above, on the Saint's right shoulder and directed in action towards the left of the spectator, sits the youthful Christ. Above Christ's head is a cruciform nimbus with rayed disc; He holds in the left hand the imperial orb, surmounted with the cross and banner of victory; the right hand is raised in the act of benediction. The right leg of the Saviour, covered with His mantle, hangs over the Saint's right shoulder, the toes projecting from beneath the edge of the mantle, and meeting the thick and curled hair of the Saint as it lies upon his shoulder.

On the left bank of the stream stands the Hermit, holding up a lanthorn in his left hand and resting with the right hand on a stick. Above him and at

summit of the bank are a church, castle, and trees. On the opposite bank of the river are half-length figures of two monks, above whom are some buildings; below the monks and quite at the bottom of the design a fox (?) crouches on the grass with his face directed towards the Saint. At the upper right hand corner of the sky the clouds open, emitting rays of light which descend towards our Lord and St. Christopher.

The banks of the stream are formed of grassy flowery steps rising one above the other; some grass lies also in the immediate foreground. Below the feet of the Hermit is a large strawberry plant.

The general design and work are of a careful but conventional character. The mantle of the Saint, of one of the monks, and some parts of the ground and buildings are of punctiform technic; roulette hatching is present in the dress of the Hermit, lined and frayed work are observable elsewhere. The various faces are but little worked on beyond the contour forms and more general markings; which are yet decisive and expressive. The countenances of the infant Saviour, Saint and Hermit are of heavy and rather aged character. The Saint exhibits, however, very characteristically his feeling of the weight of the burthen he carries. The markings of the muscles, joints, &c. of St. Christopher are positive and hard.

Colour has been applied. The mantles are pale red; the tunic of St. Christopher, the nimbus and hair of the Saviour, portions of the background, buildings, &c. are yellow; the grass, flowers and tree-stem are green. A narrow black border encloses the design.

This example was formerly in the Weigel Cabinet. Weigel remarks concerning it, "From the character of the folds of the drapery, and from the naturalistic manner in which the sky is treated, the print would appear to belong to the years 1460-1475. The mode of colouring points towards the neighbourhood of Cologne. The watermark of the firm paper is a circle."

[$10\frac{2}{8} \times 7\frac{1}{8}$ in.]

[Coloured.]

B. 21.

SAINT CHRISTOPHER.

(ORIGINAL, LATTER THIRD OF THE FIFTEENTH CENTURY.)

GERMANY.

(*Martyr.* ✠ 254.)



PHOTOGRAPHIC copy of a print formerly in the collection of Mr. Douce.

St. Christopher bearing the infant Christ on his right shoulder advances towards the right hand of the spectator through a stream, the water of which rises to the calves of the Saint's legs. He grasps a tree-stem with his left hand, and with his right one supports the right foot of the infant Christ. The tree-stem has two-leafed branches at the top, and the bases of someopped off branches along its sides. Both mantle and tunic of St. Christopher are raised above the knees; the end of the former flying out at the Saint's right side. His hair is thick and wavy. The infant Saviour on the Saint's right shoulder is directed in action towards our right. The head is slightly inclined over the right shoulder, the look is directed upwards, and the left hand raised as in the act of

benediction immediately above the head of the Saint. Christ seems to take hold with His right hand of the Saint's hair. A cruciform nimbus with rayed disc is over the head of the former, who is clad in a close-fitting tunic. The water through which St. Christopher is wading arises by a very narrow stream, from a source or spring in the middle of the bank on the left side of the composition. In the stream below are some fishes. Above the source and at the top of the rocky bank are two trees with conical masses of foliage of different characters. On the top of the bank opposite is a chapel, below which stands the Hermit with lantern in the left hand; before the Hermit is a wattled fence and boarded gateway. The foreground and banks are flowery and grassy. The background is plain. Over the head of the Saviour is a waved scroll with black ground, on which in white Gothic letters is inscribed—

hic . fertu . mund⁹ . est . tibi—p̄d

The pictorial design is contained within an ornamental framework extending nearly an inch beyond the former. The ornamentation consists of sinuous arabesques of stems, leaves, and flowers.

Both design and technic of this print are heavy and coarse, yet exception may be made in favour of the border, which is well and symmetrically drawn, though its ornamentation be large in proportion to the interior composition. All the draperies, ground, banks, and the lower limbs of St. Christopher are in dotted work; some lined and cross-hatched work may be seen by the folds of the drapery and elsewhere. The large staring eyes of both the figures, and the bad drawing of the hands of the infant Christ, strike one directly. The pearly flowers on the foreground and banks have been delicately and carefully executed, as also the foliage on the stem which supports St. Christopher.

[9 × 6½ in.]

[Uncoloured.]

B. 22.

SAINT CHRISTOPHER.

(ORIGINAL, LATTER THIRD OF THE FIFTEENTH CENTURY.)

GERMANY.

(*Martyr.* ✠ 254.)



PHOTOGRAPHIC copy of a small print formerly in the Douce collection.

St. Christopher stands in the middle of the composition and wades through a stream, directing his steps towards the left of the spectator. His head inclines over his right shoulder, and he grasps the leafy top of a slender tree-stem with the left hand and its middle part with the right one. He is clad in a mantle and tunic which reach only to the knees. His hair waves over the shoulders; his countenance seems to indicate the heaviness of the burthen which he bears, for on his right shoulder sits the infant Saviour laden with the sins of the world. Over the head of the latter is a nimbus with rayed disc; He is clad in sleeved tunic, raises the right hand above the head of St. Christopher in the act of benediction, and with the left hand holds an imperial orb surmounted with a cross. Christ directs His look and action towards the right of the spectator. On the bank to the left of

the latter is the Hermit with lanthorn, and above him a tree—on the opposite bank at the middle is also a tree. A black border encloses the composition. Dotted work with hatching may be seen in the draperies, banks, and foreground.

[$1\frac{7}{8} \times 1\frac{3}{8}$ in.]

[Uncoloured.]

B. 23.


SAINT FRANCIS OF ASSISI.

LATTER THIRD OF THE FIFTEENTH CENTURY.

GERMANY.

(*Founder of the Franciscan Order of Mendicant Friars, or "Cordeliers."*

✠ 1226.)

 IN the foreground of a rich flowery and somewhat rocky landscape kneels the "seraphic" St. Francis, in action directed towards the left of the spectator. He is clad in the Franciscan habit, the cowl of which is down, and he has the knotted hempen cord around his waist. The head is shaven, over it is a nimbus with rayed disc and ornamental border. Above the Saint and towards the left hovers the mystic seraph under the assumed figure of our crucified Lord. Long wings proceed from the shoulders on the Cross, and long wings arising from the loins fold in front over the lower limbs of the Crucified. A wreath of thorns is around the brow of the latter. From the wounds in the hands, feet and side descend continuous lines of blood drops, which terminate on the upraised hands of the Saint, on his side and on his feet. Thus we see St. Francis Seraphicus receiving the Stigmata.

St. Francis "after having fasted for forty days in his solitary cell on Mount Alverna and passed the time in all the fervour of prayer and ecstatic contemplation, transported almost to heaven by the ardour of his desires—then he beheld as it were a seraph with six shining wings, bearing down upon him from above, and between his wings was the form of a man crucified. By this he understood to be figured a heavenly and immortal intelligence subject to death and humiliation. And it was manifested to him that he was to be transformed into a resemblance to Christ, not by the martyrdom of the flesh, but by the might and fire of Divine love. When the vision had disappeared and he had recovered a little from its effect, it was seen that in his hands, his feet, and side he carried the wounds of our Saviour." ("Legends of the Monastic Orders," p. 256.)

On the right hand to the spectator sits a cowed monk asleep—Leo, a friend and disciple of the Saint—he supports his head on his right hand and retains a book on his lap with his left hand. On the opposite side runs a stream, on the rich flowery bank of which stands a heron or some other large wader, and behind it sits a hare in the grass. In the near part of the stream some fish are visible. Above on the left side are some trees, rocks, water, and towered buildings, relieved from a patch of clear sky, above which, and running transversely across the whole print, are several layers of clouds with stars amongst them, all treated in a conventional manner. Above the sleeping Leo is a large church of Gothic character and some trees. A narrow black line as border encloses the composition.

Both design and execution are careful and elaborate, the whole forming a covetable specimen of a work in the *manière ciblée*. The drapery of St. Francis is worked out systematically with small dots and black lines in relief for the folds,

the hempen girdle coming off white. The drapery is well cast, but the feet, which protrude from behind, are indicated unsatisfactorily. The sleeping monk sits well, his action is natural, and the fall of the drapery is in accordance with the general pose.

The technic is of a mixed character, the original effect of the early punctiform work being broken up by cross-hatchings, &c. The flowers and herbage of the banks and foreground are carefully and elaborately worked out. The large bird is highly effective, but such cannot be said for the fish; the water, however, is not badly indicated. The foliage on the left is carefully developed, that above the sleeping monk is less commendable.

The paper is fine and firm, and has an anchor with a small crown at the bottom in an inverted position for watermark.

[9 × 6 $\frac{5}{8}$ in.]

[Uncoloured.]

B. 24.

SAINT FRANCIS OF ASSISI.

(ORIGINAL, THE FIFTEENTH CENTURY.)

GERMANY.

(*Founder of the Franciscan Order of Mendicant Friars, or "Cordeliers."*

✠ 1226.)



PHOTOGRAPHIC copy of a small print formerly in the Douce collection.

St. Francis, in the habit of his Order, kneels in the foreground, and directs his action towards the left. A circular nimbus is over the tonsured head. The Saint looks upwards towards the mystic seraph at the left hand upper corner of the print. St. Francis raises his hands (on the palms of which are stigmata) towards the seraphic figure of the Crucified. On the right of the Saint sits his disciple Leo asleep, above whom seems to run a stream in which is a small ship, here rendered obscure by the effect of the colour which has been applied to the original print. In the background is an eminence at the summit of which are a church and castellated buildings. By the side of the latter is a large tree. The ground and banks are grassy and flowery, but all is here very indistinct from the effects of the colour on the photographic negative.

A black border line encloses the composition. Dotted work prevails in the ground, roulette-like hatching in the draperies.

[2 $\frac{1}{8}$ × 1 $\frac{7}{8}$ in.]

[Uncoloured (copy). Coloured (original).]

B. 25.


SAINT GEORGE OF CAPPADOCIA.

LATTER HALF OF THE FIFTEENTH CENTURY.

GERMANY.

(*Knight-Martyr in Lydia.* ✠ 303.)

(No. 335, WEIGEL.)

 IN the centre of the composition and occupying the greater part of the print is St. George on horseback, directed in action towards the left. The horse, which is small and out of proportion to his rider, rears the forelegs but turns round his head towards the right and looks downwards at the dragon. Around the head of the Saint is a circular nimbus with rayed disc. The face of St. George is youthful and beardless, the hair of the head full and curly. He is clad in armour and has gauntlets on the hands. From his left hip hangs a straight sword. St. George elevating his right arm grasps with the hand the handle of a long spear, which he seizes also at its middle with the left hand, directing the point of the spear into the mouth of the dragon. The shield on the Saint's left arm is large and curved, and exhibits a transverse cross on its exposed face.

At the feet of St. George and of the horse, and in the immediate foreground, lies the dragon on its back; the body is curved upwards, as is also the curled tail, which is placed at the left of the spectator. The dragon's head has long ears, the mouth is wide open, within which is hidden the sharp end of the spear of the Saint. The foreground is bounded by a grove of trees which commences at a level with the knees of the horse and of its rider. Above is high and hilly ground, on the right of which may be seen some buildings of Selene, and on the left is the Princess Cleodolinda (or Aja) and by her side a sheep. The princess has a coronet on her head, her hair falls down over her shoulders and full mantle.

Dotted work may be seen in the horse, dragon, foreground and background, roulette hatching in the horse, lined and frayed work elsewhere. A black border line encloses the composition.

The print has been coloured. The dragon, shield and spear are light red, the foreground and trees green; the dress of the princess and the buildings are madder lake. The paper is firm, the watermark not apparent.

[$2\frac{6}{8} \times 1\frac{7}{8}$ in.]

[Coloured.]

B. 26.

THE MASS OF SAINT GREGORY.

(ORIGINAL, LATTER THIRD OF THE FIFTEENTH CENTURY.)

GERMANY.

(Gregory the Great. Pope. ✠ 604.)

PHOTOGRAPHIC copy of the exact size of a print formerly in the possession of Henry Huth, Esq. The original formed the Companion to the "Death of the Virgin," before described [B. 15.] as found pasted on the cover of the "Coberger Bible" of 1478.

In the foreground, somewhat to the left, kneels as the celebrant St. Gregory before the altar, holding the cup of the Sacrament in his hands. On the same plane to our right and turned towards the celebrant kneels the sub-deacon with joined hands. Behind and to the left of the Saint stands an ecclesiastic holding the tiara on a level with the celebrant's head. To the left of this ecclesiastic stands a cardinal with joined hands and downcast eyes. Behind on a more distant plane, and immediately above the head of St. Gregory, stands the deacon, the head and shoulders only of whom are to be seen. The Saint bears the tonsure and a circular nimbus with rayed disc over the head, and is vested in chasuble and alb. He gazes up at the figure of our Lord. The deacon and sub-deacon are tonsured and vested. The cardinal wears the appropriate hat; the tonsured ecclesiastic bearing the tiara is in a hooded gown.

On the altar, which is on the right of the spectator, stands the figure of Christ, displaying the wounds in the feet and hands. A cruciform nimbus is over the head, and a close-fitting cloth about the loins. The aspect of our Lord is somewhat youthful though bearded; He looks down in tender sorrow on the Saint. On each side of the former is a lighted candle on the altar, while from a super-altar rises the Cross, bearing several of the instruments of the Passion. Around the Cross and grouped together in the background, are busts of the persons who were engaged in carrying out the condemnation and crucifixion of our Lord. On the predella are busts of St. Catherine, St. Barbara, and of a female Saint with palm-branch, probably St. Agnes. The antependium is diapered having fleurs-de-lis within the lozenges formed by the stripes, and roses on the fringed border at the top. On the altar is an open book, corporal, and patine. The carpet before the altar is powdered with small roses or stars, has a fringed border, and is placed over a parquetered or chequered pavement.

The action takes place within a Gothic chapel, and beneath two pointed arches, the outer supporting columns of which limit the lateral boundaries of the composition; other columns being to be seen behind the attendant figures on the left. Beyond the arches on the left are two broad mullioned windows on the right the back of the altar and the Cross occupy the space below the arches.

On the capital of the large column on the left is a kneeling angel, having a small cross on his head and a scroll in the left hand, to which he points with the index finger of the right hand. On the capital of the right hand lateral column is a Saint with nimbus kneeling before a desk, on which is an open book. A vase of flowers surmounts the central column of the design.

Below the latter are six lines of inscription in a kind of church text to the following effect—

“*Notum sit omnibus* [omnibus] *pro ut invenitur in* *ceremony* [ceremoniis] *quod*
dn̄s [dominus] *n̄r* [noster] *ihs* *cris* [ihesus christus] *aparuit semel in specie ignis*
sub effigie pietatis beato gregorio doctore manifico celebranti super altare iherlm [Iheru-
 salem] *in mente* — *agias* [?] *qui devocione motus concessit omnibus* [omnibus] *vere*
penitentibus et confessis quatuordecim [quatuordecim] *milis anorū* [annorum] *de*
vera indulgēcia [indulgencia] *et multi alii addiderūt* [?] *q’ sūt* [quorum sunt] *xx^{te}*
milis et septem ani 36 dies dicentibus genibz flexis quinqz [quinquies] *paternoster*
et Ave maria coram ymagine pietatis ✠ *oronibz seq^{nt}ibz* [et orationibus sequen-
 tibus.]

The pictorial design and inscription is enclosed within an ornamental frame-work or border, extending fully an inch and a half beyond the narrow black line limiting the former. This framework is identical with that previously described as enclosing the composition of the “Death of the Virgin,” B. 15. It would appear that one and the same original metal frame was used in printing off the central portions of both engravings. In illustration of the subject here represented, the following extract from Weigel (“Die Anfänge der Druckerkunst in Bild und Schrift,” vol. i. p. 154, n. 92) may not be out of place—

“The legend of the Mass of Pope Saint Gregory (590-604), which is well known to be frequently represented in connection with a shorter or longer letter of indulgence, is founded originally in the account given in the *Acta SS.* March, P. 11, p. 134, No. 19 coll. p. 154, No. 41. It is there stated that a woman during the celebration of the Holy Mass refused to acknowledge the bread consecrated and used by St. Gregory to be the body of Christ, because she recognized the bread as being the same which she herself had brought to the Holy Sacrament in accordance with the custom of the time. Thereupon this same bread was, through the prayer of St. Gregory, changed into actual bleeding flesh before the eyes of all present, and back again into bread. The development of this legend, arising out of the desire to confirm the transubstantiation of the bread of the Lord, even under the form of the Man of Sorrows rising from a sarcophagus on the altar, belongs to a later period, and may be met with very frequently related in the *MS.* and printed *livres d’heures* of the xv. and xvi. centuries. M. J. W. Holtrop, *Monumens typographiques des Pays-bas au quinzième Siècle*, vi. *Livraison*, No. 32, thus writes in connection with this subject, ‘In an Horarium, printed at Delft in 1480, it is said, when St. Gregory was Pope he said Mass at Rome in the church named Porta Crucis before the altar of Jerusalem. At the moment of the consecration of the body of our Lord, Christ appeared to him as the plate (the Flemish representation of the Mass of St. Gregory, which is being discussed) represents. He was seized with a holy fear and great pity, knelt down and began to pray with fervour.’ Others relate that St. Gregory implored the visible appearance of the Lord during the celebration of his mass, because a man pending the conversion of the elements had openly expressed his doubts as to the metamorphosis of the Bread and Wine into the Body and Blood of Christ.”

The design, drawing, and technical execution of the print now described are of superior character. The heads of the principal figures are clearly and carefully drawn, the countenances are expressive, and the ornaments on the sacred vestments and altar cloths delicately and symmetrically worked out. All forms of work common to the *manière criblée* may be here seen, dotted technic is, however, most prominent, though frequently combined with lined and frayed hatching, and that mechanical-like cross-hatching we include under the term of roulette work.

The letters of the inscription are white on a deep black ground, and of a thin pointed Gothic form. The whole recalls to mind the appearance of a monumental brass.

[13 $\frac{3}{4}$ × 10 in.]

[Uncoloured.]

B. 27.

THE MASS OF SAINT GREGORY.

(ORIGINAL, LATTER THIRD OF THE FIFTEENTH CENTURY.)

GERMANY.

(Gregory the Great. Pope. ✠ 604.)



PHOTOGRAPHIC copy of a print formerly in the collection of Mr. Douce.

St. Gregory celebrating mass kneels before the altar with up-raised head and hands directed towards the left. He is tonsured, and an ornamented nimbus is over the head. On the right of the celebrant kneels a tonsured deacon in dalmatic, slightly raising with his left hand the chasuble of the Saint and looking towards his back. On the other side kneels the sub-deacon in dalmatic, directed in look and action towards the front of the celebrant; he supports with both hands a long and lighted candle.

Behind, and to the left of the sub-deacon, stands a cardinal, bearing the tiara in his hands. Behind the latter rise the head and shoulders of another cardinal. In the foreground between the celebrant and sub-deacon are some Holy Souls in Purgatory bedded in flames, but looking up, and with hands joined in prayer. On the right of the altar stands a cardinal holding a triple cross, behind which may be seen the head and shoulders of another cardinal.

From a sarcophagus on the altar rises the body of our Lord to a level with the loins, the top of the cloth girding which is visible. The body is otherwise nude and marked with the effects of the flagellation and the nails. The hands are crossed in front over the perizonium. A wreath of thorns is around the brow, a cruciform nimbus with rayed disc encircles the head. The hair falls behind over the shoulders. Above the head of Christ rises up the perpendicular limb of the Cross, on the transverse bar of which hangs the vesture of our Lord, and over the bar on the opposite side are the thirty pieces of silver for which He was betrayed.

On the projecting head of the Cross is a scroll with the letters INRI in reverse and of Gothic character. Above the altar, and arranged over the background behind Christ and the Cross, appear the various instruments of our Lord's Passion, and the busts of the persons concerned in His condemnation and sacrifice. Over the end of the tomb on the left hang the grave clothes; before the tomb are two lighted candles on the altar, on which are also an open book, chalice, and wafer.

The action takes place under a circular Gothic arch, the supporting columns of which form the lateral boundaries of the composition. The ground is parquetered or chequered in perspective.

The drawing and expression of many of the heads in this composition are extremely good and indicative of both race and character. The forcible expression of the sub-deacon on the left with the candle could not be surpassed in its way, and the faces of two of the cardinals in particular speak cogently of the quiet yet earnest trains of thought passing through their minds at the moment.

All the varieties of technic common to the *manière criblee* may be observed in

the engraving. Colour appears to have been applied to the original print, which has given rise to some obscurities in the copy.

The original metal plate was not intended to be printed from, being probably an ornamental appendage to some piece of ecclesiastical furniture.

[$9\frac{1}{2} \times 6\frac{5}{8}$ in.]

[Uncoloured.]

B. 28.

THE MASS OF SAINT GREGORY.

(ORIGINAL, LATTER THIRD OF THE FIFTEENTH CENTURY.)

GERMANY.

(*Gregory the Great. Pope. ✠ 604.*)

BEFORE an altar, which with its accessories occupies the entire background of the composition, kneels St. Gregory on the left, directed in action towards the right. He is vested in a rich chasuble and tunic, and wears the tiara, which has a markedly large orb and cross at the top. Above the head is a large nimbus with rayed disc. St. Gregory raises his joined hands before a large and open book upon the altar, on which may be read *miserere deus miserere*. He looks up intently at the apparition of Christ above.

On the right hand kneels an ecclesiastic wearing a tippet and biretta, who appears to be referring to a book he holds in his hands. He is directed in action towards St. Gregory. To the left of St. Gregory, on a more distant plane, kneels an acolyte, who joins his raised hands and looks up to the apparition of the Crucified. Above the altar appears the latter subtended on a piece of curtain-like drapery, velum or sudarium, supported by a winged angel at each side proceeding from clouds and rays of light. The figure of our Lord is seen from the abdomen upwards, the hands being displayed to show their wounds, and the head inclined somewhat over the right shoulder. A cruciform nimbus with rayed disc is over the head, the long hair of which falls over the shoulders. The Crucified appears to issue from a circle of clouds and rays of light, on the lower part of the drapery or velum, the border of which is decorated with stars. At each side of the altar is a tall candle, and on the altar itself is a smaller one on each side, between which and the curtain is a conventional altar floral ornament. By the left side of the altar stands a tall bell staff with bell.

By the side of the open book before St. Gregory is a large chalice standing on the *velum calicis*, which is spread out upon the altar. By the upper end of the *velum* is a *pyx*. Near the edge of the altar at the left hand corner are the wine and water cruets. Before the altar is a richly embroidered *antependium*, the bird and flower ornaments on which are of large proportions. Above the ornamented back of the altar, the black background is covered with white stars. The carpet before the altar is decorated with squares, each square containing a fleur-de-lis.

In a border below the composition are two lines of inscription in carefully executed Gothic characters, to the following effect—

“Apparicio * xri * facta * beato * Gregorio * pape *
 —(?) in * ecclia * sancte * crucis * in * therusalem * ”

There is much expression in the faces and attitudes of the figures, but both design and technic are heavy and laboured.

All varieties of the *manière criblee* work have been resorted to. Most of the dotted technic has been afterwards worked over with hatchings. The ornaments and decorations of the various draperies have been carefully developed.

Colour appears to have been applied to the original print, as certain parts obscured in the photographic copy testify.

$[9\frac{1}{2} \times 7\frac{6}{8} \text{ in.}]$

[Uncoloured.]


B. 29.

SAINT JEROME.

SECOND HALF OF THE FIFTEENTH CENTURY.

GERMANY.

(One of the four Fathers of the Latin Church. Cardinal. ✠ 420.)

 T. JEROME is seated at the right of the composition with the Lion before him on the left. He is clad in a cardinal's hat, cloak, and sleeved tunic. Over the hat is a circular nimbus, in the border of which are the words *sanctus nronimus* in white pointed Gothic characters on a black ground. St. Jerome leans forward and downward towards the Lion, who raises the left paw, which the Saint takes in his left hand. With his right hand St. Jerome extracts the long thorn from the Lion's foot. The Lion with thick curly mane and elevated tail looks up at St. Jerome with a peculiar expression of confidence and thanks. By the side of St. Jerome, and above the Lion's head, is a small reading desk, on which lies an open book with a *pince-nez*, or pair of folding spectacles, above it.¹ Behind the Saint rises a Romanesque chapel, at the open door of which may be seen the head and shoulders of a tonsured man.

To the left of the chapel, and on a rocky bank clothed at certain spots with trees, kneels St. Gregory again, in penitence and penance. He has opened his coat over his breast, which he is about to strike with a stone he holds in his right hand. Over his head is a nimbus with rayed disc, a strap-like girdle is round the waist. On the ground to the right crouches the Lion, and between the latter and the chapel rise the Cross and the crucified Redeemer. Behind the Cross runs in the extreme distance a line of houses and of church spires to meet the top of the eminence on the left, at the foot of which kneels St. Jerome. At this top is a large tree, immediately before which is a small church, and a tree is between the church and the left margin of the composition. Before the right naked foot of St. Jerome lies the cardinal's hat upon the ground, which below is both rocky and wooded.

The foreground on which St. Jerome is seated with the Lion is parquetered or chequered with large squares, each square having six facettes. The sky is covered with small clouds, among which fly six large birds; another bird seems perched on the small melon-shaped cupola of the chapel.

In this design two events in the legendary life of St. Jerome are represented, both of which are very frequently thus united.

¹ A friend to whom we pointed this out demurred to this conclusion, considering the object in question to be a contrivance for keeping the leaves of a book open.

We read that "one evening as St. Jerome sat within the gates of his monastery at Bethlehem a lion entered, limping as in pain, and all the brethren when they saw the lion fled in terror, but Jerome arose and went forward to meet him as though he had been a guest; and the lion lifted up his paw, and St. Jerome on examining it found that it was wounded by a thorn which he extracted, and he tended the lion until he was healed. The grateful beast remained with his benefactor, and Jerome confided to him the task of guarding an Ass, which was employed in bringing fire-wood from the forest."

" . . . The introduction of the lion into pictures of St. Jerome is supposed to refer to this legend, but in this instance, as in many others, the reverse was really the case. The lion was in very ancient times adopted as the symbol befitting St. Jerome from his fervid, fiery nature and his life in the wilderness; and in later times the legend invented to explain the symbol was gradually expanded into the story as given above." . . . "The penitent St. Jerome seems to have been adopted throughout the Christian church as the approved symbol of Christian penitence, self-denial, and self-abasement. No devotional subject, if we except the 'Madonna and Child' and the 'Magdalene,' is of such perpetual recurrence. In the treatment it has been infinitely varied. The scene is generally a wild, rocky solitude; St. Jerome, half-naked, emaciated, with matted hair and beard, is seen on his knees before a crucifix beating his breast with a stone. The lion is almost always introduced, sometimes asleep, or crouching at his feet, sometimes keeping guard, sometimes drinking at a stream." ("Sacred and Legendary Art," p. 171.)

This is a fine specimen of the *manière criblée*, both drawing and technic being precise and carefully executed; the figure and drapery of St. Jerome are particularly good. Abundance of dotted work may be observed, and the large white fleurs-de-lis on the lined work of the mantle of the Saint at once arrest attention. The various modes in which the different forms of foliage are indicated are also noteworthy.

A narrow border of two black lines encloses the composition. This engraving attracted the notice of Dr. Waagen, who thus comments on it—

"St. Jerome, represented as very young, is drawing the splinter out of the lion's foot: in the background he appears again striking himself before the Cross. The architecture is Romanesque; drawing and action are good. The dots and lozenge-shaped interstices between the lines are larger here than in most plates of this kind. Judging from the sharp folds in the drapery the date can hardly be later than 1470." ("Treasures of Art in Great Britain," vol. i. p. 287.)

[$10\frac{6}{8} \times 7\frac{3}{8}$ in.]

[Uncoloured.]

B. 30.


SAINT LAURENCE.

LAST QUARTER OF THE FIFTEENTH CENTURY.

GERMANY.

(*Deacon and Martyr.* ✠ 258.)

(No. 369, WEIGEL.)

 T. LAURENCE stands directed towards the right hand in the centre of the engraving. A circular nimbus with rayed disc is over his tonsured head, and reaches to the upper border enclosing the composition; the long tunic emerging from below the dalmatic worn by the saint touching the lower border. St. Laurence carries in his left hand an up-

raised gridiron, and in his right a palm branch. The background is decorated with delicate and curved flower stalks and large five-petalled flowers. The foreground is grassy and flowery. A black border encloses the design.

A very small amount only of punctiform technic can be seen in this print. The drapery is worked out in symmetrically executed cross-hatching.

The arabesques on the background have been carefully developed in white off a deep black ground. Colour has been resorted to. The dalmatic is of a light rose tint; the nimbus, palm branch, gridiron, and some of the arabesques are yellow, the foreground is green.

[$2\frac{7}{8} \times 1\frac{6}{8}$ in.]

[Coloured.]

B. 31.

SAINT MARTIN.

(ORIGINAL, THE FIFTEENTH CENTURY.)

FRANCE (?).

(*Bishop.* ✠ 401.)



PHOTOGRAPHIC copy of a print now in the collection of Baron Edmond de Rothschild.

St. Martin, of Tours, seated on horseback, is in the act of dividing his cloak in order that he may clothe a naked beggar. The horse is directed in action towards our right hand, while St. Martin turns round towards the left and faces the spectator. A large nimbus with rayed disc is over the Saint's head, on which is a double-flapped cap with button. He is clad in mantle and tunic, the latter being girdled round the waist, and having a fringed edge at the bottom. A pointed shoe and long spur may be seen on St. Martin's right foot. In his right hand is a long straight sword, with which the mantle is to be severed, as St. Martin holds part of the mantle with the left hand. On the left between the hind quarters of the horse and the border of the engraving stands a beggar looking up at the Saint. The former is naked with the exception of having a small loin cloth and a bandage on the right leg, which is supported below the knee by a short crutch. From under the beggar's right armpit proceeds a long crutch reaching nearly to the bottom of the composition. The hair of the mendicant is dressed in a peculiar manner. St. Martin's horse is richly caparisoned, the junctions of different parts of the harness being adorned with circular plates marked with a Greek cross, or as the wafer for the Blessed Sacrament is often marked in the Latin Church. In the background above the right arm of St. Martin and the head of the beggar are the bust and wings of an angel who bears in his hands a large bishop's mitre, the *vitta*, *infula*, or pendant *ligula* of which hang down by the side of the Saint's head. The black background is decorated all over with large white five-petalled flowers enclosed within delicate white circles connected together by small white trefoils. The foreground is grassy and flowery. The whole is enclosed in a black border, along the course of which may be perceived the signs of numerous small holes by which the original metal plate was affixed either to a block or to some piece of ecclesiastical furniture.

The design and technic are careful and precise, and the original engraving

must be a covetable example of an early work in the *manière criblée*. The dotted technic is abundant, and worked out with great regularity, as are also the contours of the horse and the features of the Saint. The background has a rich effect. From the youthful appearance of the Saint and the character of his action, as also from the appearance of the beggar, we are inclined to think this print may have proceeded from the French School.

[7 × 4 $\frac{6}{8}$ in.]

[Uncoloured.]

B. 32.

SAINT ROCH.

SECOND HALF OF THE FIFTEENTH CENTURY.

GERMANY.

(Patron-Saint. ✠ 1348.)

BENEATH an arch of a castellated canopy stands St. Rochus of Montpellier, habited as a pilgrim. The cockle-shell is in front of the flapped hat, the wallet at his side; with the right hand the Saint supports a long pilgrim's staff, and with the left raises the tunic so as to expose the bubo, boil, or plague spot on the left thigh. Over the Saint's head is a nimbus with rayed disc. His mantle is ornamented with a neat collar, buttons and edging at the wrists, breast, and lower part. The countenance of the Saint is that of early manhood, the face is beardless, the hair of the head runs down to the shoulder in delicate waves. The lower half of the left thigh and leg is naked down to the ankle, below which is a loose and pointed shoe. By the Saint's right leg kneels a winged Angel in a sleeved and loose habit, pointing with two fingers of the right hand to the discharging plague spot on St. Roch's left thigh. Above the Angel's brow rises a small cross. Close to St. Roch's left foot is a little dog with a small round loaf of bread in his mouth. The foreground is parquetered or chequered with lozenge-shaped forms, and the background consists of a fringed curtain dependent by a series of rings from a rod running transversely across the print on a level with St. Roch's face. The surface of the curtain is diapered with rows of white four-leaved flowers, the leaves of which are obtuse and lanceolate in alternate rows. Between the petals of all the flowers may be seen projecting the small acuminate calycine leaves. At each side of the composition between the edge of the curtain and the margin of the print rises a slender column, which supports at the top a corner turret of the arched and castellated canopy.

The background above the curtain rod and below the three arches of the canopy is dotted, and shows a small round-headed window beneath each arch. Above the top of the canopy the ground is a continuous deep black.

At the bottom of the print is a narrow border $\frac{3}{8}$ ths of an inch wide, having in the middle the words *Sts * rochus* in white Gothic characters on a black ground. The rest of the border is occupied by delicate arabesques, white on black ground. The whole is enclosed in a narrow black border, and has been worked off on a fine yet firm paper, the watermark being a Gothic *LD*, apparently like that figured by Weigel (vol. ii. p. 167, n. 296) as being present on the paper of the Lübeck edition of the "Dance of Death" of 1489, containing woodcuts engraved in Lower Saxony some time previous to this date.

Both design and technic have been here carefully worked out, though the

proportions of the Angel and Dog relative to the principal figure are bad. The execution of the mantle of the Saint, chiefly in transverse cross-hatching, is noteworthy.

This engraving is referred to by Waagen in the following terms :—

"St. Rock, a small octavo print: a slender figure as usual pointing to his plague-spots. The angel at his feet doing the same is however new to me. The heads are very simple and treated in a woodcut style. Above are indications of late antique architecture as in the miniatures of the Carolingian manuscripts. The ground consists of a pattern: the folds in the robe of St. Rock are still simple and pure, those of the angel already sharp. I should attribute this print to about 1460." (Op. cit.)

[7 × 4 $\frac{5}{8}$ in.]

[Uncoloured.]

B. 33.

SAINT SEBASTIAN.

LATTER THIRD OF THE FIFTEENTH CENTURY.

GERMANY.

(*Patron-Saint.* ✚ 287.)

(No. 385, WEIGEL.)



IN the middle of the composition stands St. Sebastian of Narbonne bound by his raised arms to a tree. Over his head is a nimbus with rays and a disc, a close-fitting loin cloth covers the hips of the otherwise naked body. The Saint looks towards the right; he is slender, beardless, and youthful. On each side of him stands a man about to pierce the Saint with an arrow; shot by the one on our left from an ordinary bow, by the man on the right from a cross-bow. Several other arrows are already in St. Sebastian's body. Each man is clad in a short close-fitting tunic coat, girded round the waist, and long close-fitting hose. One man wears a curved and pointed cap, the other a cap with the top rounded. The shoes on the feet of each are peculiar, something of the shape of small snow shoes; those on the man with the cross-bow are expanded and rounded at the ends, those on the other man are boat-shaped and pointed.

The tree to which St. Sebastian is fixed is topped by four leafy branches. Behind on each side rise hills, on the summits of which are house and castle. Below are rows of trees. The foreground is grassy and flowery.

The technic of the background is of pure punctiform character. The contours of the chief figure are strongly marked, but the rest of the body is simply in white relief from the back and foreground. The knees in all the figures are distinctly indicated, the shoes are black defined by white outlines. The herbage of the foreground is large in size and strongly expressed. A black border encloses the general design.

The print has been coloured. The grass and trees are green, as are also the caps of the soldiers; the flowers and tunics are of a pale red; the hose of the men shooting, the loin cloth of the Saint, the nimbus, hair, &c. are of a yellow colour.

[4 $\frac{5}{8}$ × 2 $\frac{2}{8}$ in.]

[Coloured.]

B. 34.


SAINT BARBARA.

SECOND HALF OF THE FIFTEENTH CENTURY.

GERMANY.

(*Virgin-Patroness and Martyr.* ✚ 306.)

(No. 362, WEIGEL.)

T. BARBARA of Nicomedia stands directed in action towards the right in the middle of the composition. She supports with her left hand and arm a battlemented tower of three stages and conical apex, and of which seven windows and a door are visible. In her right hand is a book closed by clasps and with bosses on the cover. On her head is a rich diadem, and encircling it an ornamented nimbus with black disc. The hair is long and falls in waves over the shoulders and arms. She looks downwards with slightly inclined head in pensive thoughtfulness. She wears both tunic and mantle. The former is visible over the chest and upper part of the abdomen, as is also part of the waist girdle. The mantle is large and flowing, well cast, falling over the ground on which St. Barbara stands, and hiding her feet. The foreground is grassy and richly flowery. The background is formed of a fringed curtain or drapery diapered with rows of four-leaved roses set in large lozenges, connected at their angles by smaller rosettes. This design is enclosed in a narrow black border, beyond which is a clear white space $\frac{3}{8}$ ths of an inch at its widest part; external to this is an ornamental framework or border nearly an inch wide. At the angles of this frame are circular medallions containing emblematic figures of the Evangelists and inscribed scrolls. A sinuous line of the conventional clouds common to this style of Art, with small stars by their sides, runs through the border. Half of the letter on the right hand side has been cut away, and the right hand upper corner of the print is defective, otherwise the piece is well preserved and in good condition. In the white space between the design and ornamental border is written in MS. at the upper part *SANCTA VIRGO BARBARA* in ornamental capitals.

The design is rich, and the technical execution careful, but the hands of the Saint are very badly indicated. The technic of the drapery is variously punctiform. The contained background has been very symmetrically and carefully worked out, and the flowers of the foreground are like white pearl drops on a deep black ground.

Colour has been partially applied. Yellow, green, and crimson madder tints have been chiefly used, but not any system of colouring has been followed out, with the exception of that of the grass and flowers of the foreground.

A replica of this engraving exists in the Royal Library at Brussels, but it is devoid of the ornamental framework. A copy of it may be found in the "Documents Iconographiques et Typographiques de la Bibliothèque Royale de Belgique," Série, 2 Livr.

[$9\frac{1}{8}$ × $6\frac{1}{2}$ in. i.e. without border.]

[Coloured.]

B. 35.

SAINT BARBARA.

LATTER THIRD OF THE FIFTEENTH CENTURY.

GERMANY.

(Virgin-Patroness and Martyr. ✠ 306.)

(No. 373, WEIGEL.)



T. BARBARA stands in the middle of the design, directed in action towards the right. She supports with her left hand a castellated tower, in the lower and open part of which is exposed an ostensorium containing the Blessed Sacrament. A long palm branch which reaches to the top of the engraving is in the Saint's right hand. A diadem and nimbus are over the head, the long hair of the latter falling down over the shoulder to below the hips. The Saint has on both tunic and mantle. The foreground is slightly grassy, the background is enfloriated with arabesques. At the bottom of the design is a border on which are inscribed the words "Sant barbara" in white pointed Gothic characters on a black ground. The whole is enclosed in a comparatively broad—black border.

The design is somewhat stiff in character, and the technical execution not beyond the ordinary kind. Dotted work may be seen in the foreground and drapery.

Colour has been resorted to. The drapery and flowers are of crimson madder tint; the nimbus, diadem, tower, &c. are of a yellow hue.

[$1\frac{7}{8} \times 1\frac{3}{8}$ in.]

[Coloured.]

B. 36.

SAINT BARBARA.

(ORIGINAL, THE FIFTEENTH CENTURY.)

GERMANY.

(Virgin-Patroness and Martyr. ✠ 306.)



PHOTOGRAPHIC copy of a print formerly in the Douce collection.

St. Barbara stands in the middle of the composition, directed in action slightly towards the right. She holds in her left hand chalice, from which issues the sacred Host; with the right hand she supports some folds of her large and heavy mantle. The latter is open in front disclosing the tunic over the chest, and below above the feet. A diadem and nimbus encircle the head, the long hair of which waves over the shoulders and arms. On the left

of St. Barbara rises a tower from the ground. Two of its sides are visible: it has a sharp pyramidal top capped with a boss. Two windows are represented. The foreground is grassy, the background decorated with sinuous arabesque-like leafy stalks. At the upper part of the print is a—comparatively broad—border, on which are inscribed the words *Sancta barbara* in white pointed Gothic characters on a black ground; this inscription is in *reverse*. A border of black and white lines encloses the composition. Along the upper and lower parts of this border may be observed circular marks, resulting from nail or screw holes in the original metal plate through which the latter was affixed to some piece of ecclesiastical furniture.

From the reverse character of the inscription, and from the principal action being performed with the left hand, it is most likely that the original engraving was intended to be a decorative plate and not to be printed from.

The attitude of the Saint is good, and the drapery is well cast. The technic is careful—scarcely any pure dotted work is to be seen; black grounds and oblique parallel hatchings are most prominent.

[$3\frac{1}{8} \times 1\frac{1}{8}$ in.]

[Uncoloured.]

B. 37.

SAINT CATHERINE OF ALEXANDRIA.

THIRD QUARTER OF THE FIFTEENTH CENTURY.

SWABIA.

(*Virgin-Patroness and Martyr.* ✠ 307.)

(No. 364, WEIGEL.)

ST. CATHERINE stands in the middle of the composition, directed in action towards our left. Her head is inclined slightly over her right shoulder as she looks passively downwards at the wheel and sword at her right side. Her right hand rests on the top of the hilt of the long straight weapon which stands before the wheel, while the left hand holds a book projecting from beneath the mantle as it falls over the left arm. A diadem is on the head, over which is also an ornamented nimbus with black disc. The hair is long and wavy, falling over the shoulders to the elbows. The mantle of St. Catherine with its ornamental border is open down the front, allowing the tunic with its collar and girdle to be seen; the tunic with its decorative border lies in folds upon the ground and conceals the feet of the Saint. The wheel is entire and rises to the level of the knees.

Immediately below the point of the sword, in front of the wheel, springs an arabesque-like floral stem from the ground, which soon divides into two branches; one branch running up the circumference of the wheel on each side, separates from it at the top and becomes distributed in a sinuous manner over the background on the left of the Saint. On the right side of the latter a single stalk springs from the ground, which is distributed in a like manner over the background on the same side. In the spaces formed by the curved branches of these leafy stalks or stems are large five-petalled flowers, in the centres of which project ovaria of from five to six cells. The foreground is grassy and flowery and has on it three strawberry plants in fruit. A well defined black border encloses the design. The latter was formerly surrounded by an ornamental framework or border. The latter has been separated from the body of the print, and is now placed in detached pieces

around it. The border is composed of a sinuous arabesque of leaves and flowers, and of four circular medallions containing the symbols of the Evangelists.

The general effect of this engraving is of a highly rich and ornamental character, in part produced by the careful colouring which has been resorted to. The drawing, with the exception of that of the hands, is relatively good, the technic sharp and clear. The features are strongly marked and heavy; the folds of the drapery sharp and angular. The enfloriation of the background and border stands out in strong relief from the deep black background. The details of the foreground are well made out and clear.

The mantle, some flowers and fruits, and the sword handle are of a madder red colour. Other flowers are white and yellow; the diadem, border of the nimbus, hair, sword, wheel, &c. are yellow; the grass and arabesque stalks are green.

This print was formerly in the Weigel collection. It is remarked of it by its previous possessor, "The colouring points decidedly to Swabia as the place of its fabrication, and the folds of the drapery indicate the third quarter of the 15th century as the time of its production." (Op. cit. vol. ii. p. 289.)

[$6\frac{6}{8} \times 4\frac{1}{8}$ in. without border.]

[Coloured.]

B. 38.

SAINT CATHERINE OF ALEXANDRIA.

THIRD QUARTER OF THE FIFTEENTH CENTURY.

GERMANY.

(*Virgin-Patroness and Martyr.* ✠ 307.)

(No. 353, WEIGEL.)



ST. CATHERINE stands somewhat proudly erect, slightly directed in action towards the left of the spectator. She is placed beneath a Gothic archway, the supporting columns of which form the lateral boundaries of the composition. She stands upon the spokes of a broken wheel, the left hand portion of which only is visible, the right portion being hidden by the bust of a man, probably the Emperor Maximin or Maxentius. Encircling St. Catherine's head are a diadem and ornamental nimbus. The hair falls over the shoulders to the waist. With her right hand the Saint raises some folds of an ample tunic, beneath which may be seen at the bottom part of another robe. Of the external drapery or mantle scarcely more than the edges are visible. The tunic has a collar and is girdled around a very high waist. St. Catherine places her left hand on the handle of a long, straight, double-edged sword, the point of which descends to the lower portion of the print. Between this sword and the lower part of the right hand column rises up the bust of a bearded man, who looks towards the sword. A low stiff cap is on his head, a fur tippet over his shoulders, and a chain around his neck. In his right hand he carries a kind of sceptre or weapon, the top of which seems to be a fleur-de-lis, but from its passing behind the broad blade of the sword is seen but incompletely. The background is formed of a fringed curtain, which hangs down from a rod running transversely just above and behind the capitals of the lateral columns. The curtain is diapered with rows of large white four-leaf flowers, between the leaves of which project small white points. Above the rod of the curtain is a small portion of deep black ground powdered with white stars.

The nimbus, diadem, face, hair, and hands of the chief figure are very delicately and carefully engraved, and the drapery in parts is well cast. The columns, arches, curtain, and sword are either clumsy or less carefully executed. Pure dotted work may be seen in the lower robe of the Saint and in the tunic of Maxentius, and cross-hatching overworked with dots in the tunic of St. Catherine. A black border encloses the general design.

Some pale colour has been applied. The draperies are of faint red and yellow tints, the man's cap and parts of the curtain are green, as is also the chequered foreground. From the character of the hair and draperies the print may be allotted to the third quarter of the fifteenth century.

$[4\frac{3}{8} \times 2\frac{3}{8} \text{ in.}]$

[Coloured.]

B. 39.


SAINT CATHERINE OF ALEXANDRIA.

THIRD QUARTER OF THE FIFTEENTH CENTURY.

GERMANY.

(*Virgin-Patroness and Martyr.* ✠ 307.)

(No. 372, WEIGEL.)

T. CATHERINE stands directed towards the right hand of the spectator, the nimbus encircling her diadem touching the upper limit of the print, while her right and pointed foot, protruding from beneath the tunic, is fully the eighth of an inch above the lower margin. The long flowing hair of the Saint descends on her right side to below the knee. The mantle is open down the whole length in front, exposing the tunic and collar. A closed book is in the right hand of St. Catherine, and her left is placed on the handle of a long straight sword, passing downwards and before an unbroken wheel at the lower right hand corner of the engraving. At the upper part of the latter runs a transverse border cut in half by the nimbus of the Saint. Within the left half is the letter S; in the right, the word *kather* in pointed Gothic characters white on a black ground. On the background are sinuous arabesques; the foreground is grassy and flowery.

Small dotted work is on the foreground. The mantle is indicated by cross-hatchings, and the tunic by cross-hatchings overworked with larger punctations. The general border line has been cut away.

The hair, diadem, sword, wheel and part of the drapery have been coloured yellow; parts of the foreground and arabesques green.

$[1\frac{6}{8} \times 1\frac{2}{8} \text{ in.}]$

[Coloured.]

B. 40.

SAINT CATHERINE OF ALEXANDRIA.

(ORIGINAL, THE FIFTEENTH CENTURY.)

GERMANY.



PHOTOGRAPHIC copy of a print formerly in the cabinet of Mr. Donce.

St. Catherine stands in an erect but constrained position, directed towards our left. Her head is inclined over her right shoulder, and is encircled by a rich diadem and large nimbus, with decorative border and black disc. The hair falls in waves below the shoulders to the elbows. With the right hand St. Catherine supports a broken wheel, the weight of which pressing on the chest causes the body to be thrown backwards to support it. In her left hand is a long, straight and pointed sword, which lies across the left shoulder. She is clad in a large mantle, which trails upon the ground; it is open over the chest and upper part of the abdomen, exposing the tunic, with its collar and waist girdle. The mantle is fastened at the neck with a brooch or morse, after the manner of a cope. The background is uniformly diapered with pearl-like drops in lozenges, connected at the angles by other drops, all brightly white, on a black ground. The foreground is grassy and flowery. A narrow white border line encloses the design: Beyond this is an ornamental border nearly $\frac{6}{8}$ ths of an inch wide, the general ground of which is black. At each angle is a large five-leaved flower, each petal of which is rounded and nicked in the centre; in the middle is an inner whorl of five petals. Between the angles run lines of sword-shaped leaves, sheathing at the base, and having lateral branches bearing five small rounded buds. Beyond this border is a white space, $\frac{2}{3}$ ths of an inch at its widest part; to this succeeds the ornamental framework or border of clouds and stars, with medallions of the Evangelists, which is so frequently met with in the larger specimens of this style of engraving, and has been before described.

With the exception, perhaps, of part of the mantle, the execution of this piece may be said to be of superior character. The head and its attributes, the background and the inner ornamental border, are most satisfactory. We suspect colour has been applied to the original.

[9 × 6 $\frac{1}{2}$ in.]

[Uncoloured.]

B. 41.

SAINT DOROTHEA OF CAPPADOCIA.

LATTER THIRD OF THE FIFTEENTH CENTURY.

GERMANY.

(Virgin-Martyr. ✚ Third Century.)

(No. 363, WEIGEL.)



T. DOROTHEA stands directed in action towards our right. She looks down in pensive thought, the head inclined over her left shoulder. A large and rich diadem is on her head, the whole being encircled by an ornamented nimbus. Her hair is thick and long, and streams down over the shoulders and right arm to below the elbow.

With the left hand and arm she supports a basket, from which rises a large flower stalk bearing several blossoms, two of which are of three petals, and are larger than the rest; with the same hand she sustains also several folds of her mantle. The right forearm is bent on her waist, and with the hand she holds upright a flower (rose?) of three expanded blossoms before her breast. St. Dorothea is clad in mantle and tunic, the collar and waist girdle of the latter being shown. The folds of the mantle are very heavy, and descend and lay upon the ground; the latter is grassy and flowery. The background is richly enfloriated with sinuous pearly branches and large cruciform flowers.

The drapery is worked out with punctations, the lining of the mantle where visible has been crossed-hatched and overworked with large dots. The drawing and engraving of the head and attributes are of superior character, and the highly ornamental background leaves nothing in its way to be desired. A narrow black border encloses the design.

The engraving has been coloured. The nimbus, diadem, basket and some of the flowers of the background are yellow; the foreground flower stalks and some of the flowers on the background are green. The lining of the mantle is of a pale rose tint, and the rose blossoms in the Saint's right hand and the larger blossoms in the basket are of deeper rose colour. The colouring may be said to have been carefully performed.

In all essential points of drawing, general design, attitude, and even of the folds of the drapery, this figure of St. Dorothea is like that of St. Barbara before described [B. 34].

The attributes are different, of course; and this change has necessitated some special alterations. But speaking generally, it may be said that the one is a copy of the other as far as the figure is concerned. The design on the ornamental background is different in each, though it may be observed that there has been, as regards both, a like desire to imitate the decorative style of the *miniatori* in many illuminated manuscripts.

The punctiform technic in the drapery of St. Dorothea is of larger kind than that in the mantle of St. Barbara.

The present engraving is devoid of the ornamental framework with which the St. Barbara is provided.

[7 $\frac{1}{8}$ × 4 $\frac{5}{8}$ in.]

[Coloured.]

B. 42.

A FEMALE SAINT.

(ORIGINAL, THE SECOND HALF OF THE FIFTEENTH CENTURY.)

GERMANY.



PHOTOGRAPHIC copy of a print formerly in the Douce collection. A female Saint draped in mantle and tunic stands in action slightly directed to the right of the spectator. Her head is inclined over her left shoulder, and the long hair falls down below the right arm. An ornamental nimbus encircles the head. The Saint's right hand supports apparently a book (though this attribute is doubtful) against her chest, while the left hand is brought forward, and touches the top of the book. The mantle is raised up below the latter, and thrown across the left arm. The folds of the long tunic beneath the mantle fall on the ground, and conceal the feet. The foreground is grassy and flowery, the background enfloriated with arabesque-like tendrils and flowers, white on a black ground.

The face is rounded in form; the drawing of the nose and mouth very inferior. The right hand also is particularly bad. The technic is laboured, but the enfloriation of the background has been carefully executed. The work in the drapery is cross-hatching, overworked with punctations. The edges of the folds are in high light, and throw deep shadows.

From the appearance of the nimbus, hair and foreground, it may be presumed that the original print was coloured.

[5 × 2 $\frac{5}{8}$ in.]

[Uncoloured.]

B. 43.

A DUEL BETWEEN A MAN AND HIS WIFE.

LAST QUARTER OF THE FIFTEENTH CENTURY.

GERMANY.

(No. 398, WEIGEL.)



IN a flowery bank stand nearly naked a man and his wife about to fight. On the right hand (to the spectator) stands the man, directed in action towards the left. In his right hand he holds a long club, which is thrown over his shoulder and behind his back. His left arm is extended, and he holds in the hand a curved buckler with the concavity outwards; a large scimitar hangs by his left side. Above the man's left arm is a small cloud, from which dart rays of light towards the buckler. Above the cloud and the man's head runs a broad scroll of two compartments, in which are inscribed in large white Gothic letters on a black ground the words—

Est. cōtra * legem
reginā ꝛ regere ꝛ regē.

By the man's side, and close to the boundary of the composition, rises a bar or post nearly as high as his shoulder. Below his left foot, in the foreground, is a shield, on which are represented two clubs *saltire*.

On the left hand stands his wife opposed in fighting attitude to the man. Her left leg and arm are widely stretched out. She holds in the left hand a curved buckler with the concave surface outwards. A scimitar hangs at her left side, passing behind the thigh and knee-joint. A sort of veil or shawl hangs down from the left shoulder and passes in front of the pubes, but the damage the print has received renders further description of the figure impossible. Above the figure is a scroll, like to but somewhat larger than that on the opposite side. On this scroll is inscribed in characters as before—

Est . tibi . iā . mirum .
mulierē . regere . vir .

These words must be regarded as a question which is answered by the words in the man's scroll.

Between the two figures is a tablet on which is the word *bruch*. From below the tablet hangs a suspensorium. In the margin at the top of the print is the word "Intilbret" in MS.

Both the design and technical execution of this piece are noteworthy. The forms are well delineated and are of expressive character. The action and drawing of the woman's left lower extremity, with its well-marked knee-joint and good foot, should not pass unnoticed, nor should the head and torso of the male figure. The background being white the figures relieve themselves therefrom in strongly-marked black contours. The scrolls, bucklers, and other adjuncts also come black off the white ground. There is but a small amount of punctiform technic present, and this is to be seen in the scarf of the woman, in the end of the scroll above her, in the bucklers, the man's club, and in the suspensorium. The grassy foreground, with its small pearly flowers, is specifically that of the more characteristic varieties of engravings in the *manière criblée*.

This example may be adduced as easily showing what is intended to be expressed when it is stated that prints in the *manière criblée* have been engraved often both in intaglio and in relief. For instance, the letters on the scrolls and the flowers and grass on the foreground have been engraved in intaglio—*i.e.* their forms have been *cut out* of the original metal plate, while in the figures the forms are indicated by the black outlines which were left in *relief*. It is true that *all* the black, and therefore the inked parts of the impression were in relief on the metal, but as far as relates to the *expression* of the forms, it may be considered to have been evolved on opposite principles.

Traces of a boundary line may be observed at the upper part of the print, and from the effects of some ink on the background between the scrolls and near the knee of the woman, it may be assumed that this ground was not cut very deep in the original metal.

Some colour has been applied to the impression, chiefly on the foreground, bucklers and weapons. The paper does not show either wire-marks or water-mark. The forms of the swords and of the shield below the male figure point to circa 1480-1490 as the period of the production of the engraving.

The present example is one of the few works in the *manière criblée* which deal with a profane subject, scriptural and pious topics being those with which this particular form of technical work is generally occupied in illustrating.

The composition before us is a humorous interpretation of the old German "Weiberkampfes," or woman's duel. When a man had offered violence (*Notmunt*, or now *Nothzucht*) to a married woman or to a near relative, the woman, in revenge for the injury she had received, could demand a duel with the author of the assault. The rules regulating such a procedure, the dress of the combatants, the weapons to be employed, the after punishment to be undergone by the person

who was defeated but not killed in the duel, all varied at different times and places. This subject of the Old Teutonic "Weiberkampfes" is both curious and interesting. Details in connection with it may be found in an article in the "Archæologia," vol. xxix., 1842, p. 348, entitled "Some Observations on Judicial Duels as practised in Germany," by R. L. Pearsall; and in the second volume of Weigel and Zestermann's "Die Anfänge der Druckerkunst," vol. ii. p. 323.

It may not be out of place to observe here, however, that the duel in question was a very serious affair, being far from either the "facétie ancienne" of M. Leber ("Catalogue des Livres, etc.," Paris, 1839), or "the manner in which matrimonial quarrels were thus brought to an arrangement" of Mr. Pearsall.

The print immediately under consideration is, as before observed, a humorous translation of the matter, and not a representation of the true and serious "Weiberkampf." It jocosely employs the "Woman's Duel" as a battle for the mastery of the house, or as to "who shall wear the breeches." This is proved by the word "bruch" on the tablet above the suspensorium, and by the lines inscribed on the scrolls above the figures.

This piece is alluded to by Passavant, vol. i. p. 95.

[$5\frac{7}{8} \times 4\frac{1}{2}$ in.]

[Coloured.]

The examples next to be described have been retained under the present division, notwithstanding they are so decidedly wanting in *some* of the positive characters of the *manière criblée*, and that scarcely any punctiform technic except in the back ground of one of them has been employed in their manipulation. With this admission, however, it must be remarked that in several other respects the style and technic of these prints are those of the class of engravings now under consideration. The expression of certain of the forms by intagliate work, while others are indicated by lines in relief; the roulette-like cross-hatchings in the shadows; the ornamental backgrounds; the black grounds from which the inscriptions are relieved in white, and the ornamental framework or border, all to be found in one or other of these examples—suggest in a very marked degree the style of the *manière criblée*. Further, the original engraving has been performed on metal plates, and the general feeling and style of the compositions are those common to the works of the present division.

B. 44.

CHRIST ADORED BY A MONK.

LAST QUARTER OF THE FIFTEENTH CENTURY.

GERMANY (?).

(No. 444, WEIGEL.)



ON the left hand side of the composition is the half length figure of our Saviour naked to the loin cloth, the top of which just rises over each hip at the lower limit of the engraving. A floriated cruciform nimbus with rayed disc is over our Lord's head. The eyes are directed downwards; the aspect is that of death. The waved hair falls on the shoulders, the hands are brought forward and crossed at the wrists, showing the nail holes, and the puncture from the soldier's spear is represented at the right side of the

chest with blood drops issuing from it. By Christ's left side and above His head rises the Cross, at the top of which is a scroll having on it in large letters I N R I.

Below at the right hand corner of the design is the bust of a tonsured monk—perhaps St. Benedict—who, with raised and closed hands, looks up at our Lord as if in adoration. From the mouth of the monk proceeds a scroll, on which are the words MISERE MEI FILI DAVID/ MATHEI XV. in Roman capitals.

The background is composed of a floriated curtain or piece of tapestry, the ornamentation of which is of large design. Narrow white and black border lines enclose the composition.

This print formed part of the Weigel collection. Its former possessor observes (Op. cit. p. 377) in respect to it, "This interesting metal cut—undescribed by Passavant—has a very old look, and also exhibits in the technic peculiarities which remind one of the 'Schrotkunst' or *manière criblée*. The body and face of the Saviour are throughout shaded with small four-cornered dots, which, however, are not irregularly disposed, but are arranged as a series of very close cross-hatchings. A similar hatching may be seen on the hood of the monk's cloak, while on the rest of the print simple strokes only have been employed. The composition and drawing are not without merit. The figure of the Saviour is expressed with earnestness and dignity. The nose and eyes are sharply cut; but the mouth, which is indicated by means of small strokes and not by contour outlines, is less satisfactory. Further, the body has not that leanness of the old type after which the Saviour was represented, but is of fuller form, implying in the artist knowledge of the figure. The monk appears too small in proportion to the size of our Lord, but the joy of ardent worship is manifested in his countenance, though incapable of the fullest expression from the profile form of the face."

[$4\frac{6}{8} \times 3\frac{1}{8}$ in.]


[Uncoloured.]

B. 45.

AN ANGELIC SALUTATION, WITH A HUNTED UNICORN TAKING REFUGE IN THE LAP OF THE VIRGIN.

SECOND HALF OF THE FIFTEENTH CENTURY.

PAYS-BAS, OR LOWER RHINE.

ITHIN a palisaded garden on the left of the composition the Virgin is seated, directed in action slightly towards our right. She is clad in a large mantle, the many folds of which are spread over the ground at her feet. It has an ornamented border and collar, the latter fastened by a morse or rose-like brooch at the neck. The mantle is open in front, displaying the tunic and waist girdle beneath. A circular nimbus is over the Virgin's head; it has a narrow white border and deep black disc; on the higher circumference of it are the words .*ecce ancilla. domini*. in sharp white Gothic characters. The hair is long, and falls down over the shoulders to the elbows. The Virgin places the fingers of the right hand lightly on the end of the horn of a unicorn, which has run to her as if seeking shelter at her knees. Her left hand is placed near the neck of the animal, which has its forelegs advanced over the Virgin's mantle, and its hind ones near the palisade of the garden towards the right. The palisade is composed of a series of low sharp-pointed palings fixed by

a row of nails at the top and bottom. Within the garden and to the right of the Virgin immediately above the back of the unicorn is the hexagonal base of a small cistern of water, over which is a scroll with an inscription in *reverse*, the first word of which is perhaps *font*; the second——?

On the other side of the Virgin, and on the ground near her mantle, is the representation of a fleece, over which runs a scroll bearing the words *bellus gedionis*. Above this and by the Virgin's right shoulder is a vase with a handle containing pieces of gold. At the side runs a scroll, on which is inscribed *urna aurea*. Above runs the upper palisade of the garden to the middle of the Virgin's nimbus, at which point rises from within the garden a circular tower having an upper storey or stage, with a melon-shaped top. In the lower storey of the tower three windows may be seen; in the upper storey two only. To the right of the upper part of the tower is a scroll, the first word on which is *porta*, the second ——? On the left of the tower appears the upper part of the figure of Christ, the lower part of whom is hidden by the garden fence. He appears to issue from a mass of small tongues of flame, which are intended to represent, however, the burning bush of Moses. A cruciform nimbus with black disc encircles our Lord's head; He raises the right hand as if in benediction as He looks down on His earthly mother. The left hand is raised also. Between our Lord and the left hand border of the print is a scroll, with the inscription *rubus moys* (?). Below this scroll is a large star (?). On the opposite side of the tower to Christ, and within the garden, is an altar (or ark of the covenant?), on which are placed perpendicularly twelve rods, diminishing in height gradually on each side from a chief central rod, which is surrounded by leaves and flowers, and on which has descended a dove. On a scroll to the right of these rods are the words *virga aaron*. The palisade of the garden curves round behind the altar until it meets on the right the entrance door or gateway of the garden. This doorway has a narrow tiled roof, below which a long hinge is visible. Outside this closed door and between the garden paling and the right hand border of the print kneels an angel (Gabriel) on one knee. He is winged, draped in a large cope-like mantle, and directs his action towards the Virgin on the left. With the right hand he applies a hunter's horn to his mouth, his cheeks being distended as in the act of blowing. From the horn descends a long scroll, on which is the inscription in *reverse* *abe gratia plena dns tcm*. In his left hand the angel-hunter holds a long spear, the upper end of which rests on his left shoulder, while the lower end touches the garden paling. Below the angel and outside the paling are three dogs with collars, springing towards the unicorn, who has escaped into the garden. The dog in the middle has a strong cord attached to his collar, the end of this cord being held by the angel with his left hand. From the mouth of each dog proceeds a scroll. On the scroll of the dog most to our right hand is apparently the word *castitas*, on that of the dog held by the angel perhaps the word *veritas*, while on the scroll of the dog in the immediate foreground is the word *humilitas*. On another scroll lying on the ground between the palisade of the garden and the lower margin of the engraving are the words *ortus claus* (*Hortus conclusus*). The foreground is bedecked with large flowers. In the background above on a kind of rock at the right hand upper corner of the composition are several buildings with gabled and tiled roofs, enclosed within a wattled fencing. The whole is enclosed in a narrow black border.

The technical execution of this print is, in its peculiar way, of a striking and superior character. Every part has been carefully worked out, the "quality" of several objects represented has been attempted to be given, and the whole has a very rich effect, though flat and of an ornamental goldsmith-like character. Not any punctiform work is to be seen in the engraving, but in other respects the general style and feeling of the print are such as to authorize its position in the place which has been allotted to it here.

The paper is fine yet firm, and has a Gothic *IP* for watermark.

The subject and composition of this example are peculiar and unfrequent; the print is in several respects one of more than ordinary interest, meriting some further illustrative remarks. The impression under notice was formerly in the collection of the Reverend Joseph Maberly, the author of the well-known work the "Print Collector." It afterwards passed into the hands of Mr. Ottley, a late Keeper of the Prints and Drawings in the British Museum.

The subject illustrated is more than that of the perfect purity of the Blessed Virgin, and that of the Angelic Salutation. It proceeds to the actual Incarnation of the Word. The former possessor of the print—Mr. Ottley—alluded to it in his "Inquiry concerning the Invention of Printing," as follows:—

"A very beautiful little woodcut representing the legend of 'the hunted Unicorn taking refuge in the lap of a Virgin.' It bears a great resemblance in style to the works of the Van Eycks. I conjecture it to be a print of considerable antiquity and to have been engraved in the Low Countries, after a design in *chiaroscuro* by the hand of some eminent artist. The figures contained in it are illustrated by short inscriptions on scrolls; which, however, are written in such strangely formed characters that I have been enabled to decipher only a few of them. On the scroll at bottom is written *ortus oculus(us)*; and the names of the three dogs appear to be *castitas*, *veritas*, and *hūilitas*. Upon examining the back of this little print, it is seen from its shining appearance that, though printed with black ink, the impression was taken off by friction." (Op. cit. p. 194.)

With all deference to so eminent an authority, we must express our opinion that the original engraving was on metal, and that the signs on the back of the present impression of friction having been resorted to in obtaining it are now absent.

This engraving attracted the notice of the late Mrs. Jameson, to whom the popular history of religious art is so much indebted, and who added the following memorandum on the mounting paper of the print:—

"In the church of St. Elizabeth at Breslau there is an altar of wood, richly carved and gilt in a rude Gothic style, representing in the centre the Annunciation. The angel kneeling blows a horn; the Virgin is seated with a unicorn in her lap—one side St. John, on the other St. Elizabeth of Hungary." (Anna Jameson.)

In her "Legends of the Madonna," Mrs. Jameson remarks:—

"In the 15th century—that age of mysticism—we find the Annunciation not merely treated as an abstract religious emblem, but as a sort of divine allegory or poem, which in old French and Flemish art is clothed in the quaintest, the most curious forms. I recollect going into a church at Breslau and finding over one of the altars a most elaborate carving in wood of the Annunciation. Mary is seated within a Gothic porch of open tracery work; a unicorn takes refuge in her bosom, outside a kneeling angel winds a hunting horn, three or four dogs are crouching near him. I looked and wondered. At first I could make nothing of this singular allegory, but afterwards found the explanation in a learned French work on the 'Stalles d'Amiens.' I give the original passage, for it will assist the reader to the comprehension of many curious works of art; but I do not venture to translate it.

"'On sait qu'au XVI^e siècle le mystère de l'Incarnation étoit souvent représenté par une allégorie ainsi conçue: une licorne se réfugiant, au sein d'une vierge pure, quatre lévriers la pressant d'une course rapide, un veneur ailé sonnait de la trompette. La science de la zoologie mystique du temps aide à en trouver l'explication: le fabuleux animal dont l'unique corne ne blessait que pour purger de tout venin l'endroit du corps qu'elle avoit touché, figurait Jésus Christ, médecin et sauveur des âmes; on donnait aux lévriers agiles les noms de Misericordia, Veritas, Justitia, Pax, les quatre raisons qui ont pressé le Verbe éternel de sortir de son repos; mais comme c'étoit par la Vierge Marie qu'il avoit voulu descendre parmi les hommes et se mettre en leur puissance, on croyait ne pouvoir mieux faire que de choisir dans la fable le fait d'une pucelle pouvant servir de piège à la licorne en l'attirant par le charme et le parfum de son sein virginal qu'elle lui présentait; enfin, l'ange Gabriel concourant au mystère étoit bien reconnaissable sous les traits du veneur ailé lançant les lévriers et embouchant la trompette.'

"It appears that this was an accepted religious allegory as familiar in the sixteenth century as those of Spenser's 'Fairy Queen,' or the 'Pilgrim's Progress,' are to us. I have since found it frequently reproduced in the old French and German prints: there is a specimen in the British Museum, and there is a picture similarly treated in the Musée at Amiens. I have never seen it in an Italian picture or print, unless a print after Guido, wherein a beautiful maiden is seated under a tree and a unicorn has sought refuge in her lap be intended to convey the same far-fetched allegory." (Op. cit. p. 185.)

The fullest reference to this subject that we are acquainted with is in the first part of the recently published "Beiträge zur Kunstgeschichte," under the editorship of Dr. Lücke of Leipzig. From this part, viz. "Die Legende vom Leben der Jungfrau Maria und ihre Darstellung in der Bildenden Kunst des Mittelalters," von Alwin Schultz (Leipzig, 1878), the following extracts are taken, p. 50, *et seq.*—

"XXIII. The virginity of Mary as expressed through a very generally diffused symbol.

"1. The unicorn in the lap of the Virgin.

Wolfram von Eschenbach says in 'Parzival,' 482, 24—

'ein tier heizt monîcirus:
daz erkennt der meide rein so grôz
daz ez slaefet ûf der meide schôz.'

(Compare the 'Physiologie und Bestiaren'.)

"Sculpture on the console of the church at Neuberg in Steiermark (abg. Mitth. 1, 7).

"Woodcut of 1470 (Holzschn. d. Germ. Museums, lxii.).

"Giovanni Maria Falconetti in the Oratory of R. Liceo at Verona (Crowe, 'North Italy,' vol. i. p. 472).

"Pierre Francheville (✠ 1630), Sculpture in Santa Croce at Florence (Cicognara Storia della Scultura Italiana, tav. lxix.).

"2. The 'Porta Clausa' of Ezechiel, Moses's burning bush, the blossoming rod of Aaron, and Gideon's fleece.

"On the wing of an altar at Gandan (Kr. Breslau), painted about 1500, are represented A B C D E F—The Virgin with the Unicorn in her lap. Inscription . Virgineis . dictis [capitur] cor . rhinocerotis.¹ G H I

"An exactly similar picture exists in the Lorenz church at Nürnberg, serving as the Epitaphium picture of the Professor of Theology, Friederich Schon, who died in the year 1461.

"A third example is offered by the Epitaphium tablet of Ulrich Stark (✠ 1478) in the Sebaldus Church at Nürnberg.

"XXVIII. The conception of Mary symbolically represented. We have already alluded to the legend of the Middle Ages, that the timid unicorn would take refuge in the lap of a Virgin only, and thus might be caught. How this legend was applied to Mary has been pointed out; the unicorn in her lap is to be regarded as the symbol of her virgin purity. But afterwards its application was extended: the Unicorn that seeks protection in her lap implies Christ; the Master on whose order the Unicorn is hunted is God the Father; the hunter is the Angel Gabriel. Konrad von Würzburg expresses these opinions in his 'Goldnen Schmiede,' v. 256, ff: Dû vienge an eim gejegede Des himels einhürne, Der wart in daz gedürne Dirre wilden werlt gejaget Und suochte, keiserlichin maget, In dîner schôz vil senftez leger. Ich meine dô der himel jeger, Dem undertân din rîche sint, Jagte sîn einbornez kint Uf erden nach gewinne. Do in din wâre minne Treip her nider balde Ze maneger sünden walde, Dô nam ez, vrouwe,

¹ For "dictis" read "digitis;" the interchange of "monoceros" and "rhinoceros" is of very frequent occurrence.

sine vluht Zuo dir, vil faelden rîche vruht, Und sluof in dînen buosen, Der âne mannes gruosen Ist lûter unde lichtgevar.

"As far as my knowledge extends this representation is to be met with first on the embroidery of an antependium in the nunnery of Göss at Steiermark, executed probably in the 13th century (abg. Mitth. iii. t. iii.). A small unicorn is introduced between the Announcing Angel and the Virgin.

"The simplest representation of this scene is offered by the carving of the large altar in the Lady Chapel of the Elisabeth Church at Breslau. Mary sits and holds in her lap the Unicorn; before her and separated from her by the 'porta clausa' is the Angel Gabriel, who blows a hunting-horn. In the background the 'turre Davidica' (Cant: Cant: iv. 4) and the 'turre eburnea' (Cant: Cant: vii. 4) are introduced; other symbols appear lost. End of the 15th century. This carving is apparently referred to by Mrs. Jameson, but her description of it is wrong, for the dogs which she mentions are not present here, and there is not any other work of this kind at Breslau.

"The representation is much fuller in the picture of 1515 in the Cathedral of Merseburg described by H. Otte (N. Mitth. 'Des Thüringisch-Sächsischen Vereins,' v. 1, p. 111 ff.). Mary sits in a garden ('Hortus conclusus,' Cant: Cant: iv. 12), enclosed within an octagonal-shaped wall. The 'porta clausa,' 'turre eburnea,' and 'Davidica,' etc., are introduced. Gabriel appears as a Hunter, with horn at his side, accompanied by four dogs which are named *Justicia*, *Misericordia*, *Pax*, and *Veritas* (Ps. lxxxv., ii.). As other symbols, are added the *Urna aurea*, *Archa foederis*, the *Vellus Gedeonis* (Jud: vi. 37-40), the *Fons signatus* (Cant: Cant: iv. 12), *Rubus Moisi*, the *Virga Aaron*, and *Stella Jacob*. The symbols are explained by Otte (compare also W. Grimm, 'Einl. zu Konrad von Würzburg's goldner Schmiede,' xxxi. ff.).

"Exactly similar in arrangement appear the paintings of the outer wing of an altar at Brunswick, described by Vulpus in the 'Curiositäten,' vi. 138 (Joh. Raphon, 'Braunschweiger Museum,' N. 353). An analogous picture formerly hung in the church at Grimmenthal, and was afterwards in the Castle at Gotha (Otte, a. a. O. 113 abgeb. in Rudolphi, 'Gotha diplomatica,' ii. 310). According to Otte four such pictures should be found in the vestibule of the Weimar Archives; Vulpus knows two only of these (a. a. O. 137); one of them he has had copied in the 'Curiositäten,' vi. t. 4. This picture differs from the Merseburg one before mentioned, inasmuch as Gabriel carries a hunting-spear as well as a horn; God the Father is visible in the sky, from whom proceed rays on which the Child with the Cross and the Dove of the Holy Ghost descend upon Mary.

"Cahier ('Caractéristiques des Saints,' i. 45) gives a copy of a woodcut in 'Der beschlossene Gart 1505.' Here Gabriel has only three dogs. The hunting of the Unicorn by the Heavenly huntsman is also painted in the angles of the altar at Aix, ascribed to King René (abgeb. Millin, 'atlas pour servir au voyage dans les départements du midi de la France,' Par. 1807, t. xlix. Only three dogs).

"According to Mrs. Jameson similar representations may be found on the choir seats of Amiens, as also in a picture in the cathedral of Amiens. Of the numerous old French and German prints to which she alludes I have been able to find only one in Bartsch's 'Peintre-Graveur.'"

Wessely, in his "Iconographie Gottes," does not refer to the association of the Unicorn and the Blessed Virgin. He notices its presence as a symbol of purity, along with the SS. Agatha, Justina of Padua, and with Firminus the first Bishop of Amiens. Husenbeth ("Emblems of Saints") mentions its connection with "Justina, Virgin and Martyr."

Mrs. Jameson writes ("Sacred and Legendary Art," pp. 341-396), "It is not easy to distinguish St. Justina of Antioch from another saint of the same name, St. Justina of Padua, the more especially as the painters themselves appear to have confounded them. . . . In some Venetian pictures the attribute of the Unicorn, which belongs properly to St. Justina of Antioch, has been given to St. Justina of

Padua, and when this is the case it is not easy to determine whether the mistake arose from ignorance or design. In Domenichino's picture of St. Justina caressing a unicorn in a forest, it is, I imagine, St. Justina of Antioch who is represented. In Moretto's splendid picture of the Duke Alfonso I. at the feet of St. Justina (Vienna Gate), I should suppose that the artist had the patroness of Padua and Venice, and not the martyr of Antioch, in his mind, or perhaps confounded the two. Neither must it be forgotten that a beautiful female, attended by a unicorn, is sometimes merely allegorical, representing Chastity, but when the palm and sword are added, it is undoubtedly a St. Justina; and if the picture be by a Venetian artist—if the figures be in the Venetian costume—if Venice be seen in the distance—a St. Mark introduced—then it is probably St. Justina of Padua; otherwise, when a female saint appears alone or in a company of martyrs attended by a unicorn, it is St. Justina of Antioch."

We have been equally at a loss with Schultz to discover any of those old French and German prints in which the unicorn is "frequently produced," according to Mrs. Jameson (*"Legends of the Madonna,"* p. 186). The only examples we are personally acquainted with are the St. Agatha of Israhel van Meckenen (B. 117) and the scarce series by Duvet (R. Dumesnil, 54-61), which is supposed to form an allegory in connection with Henry II. of France and Diana of Poitiers.¹

[$5\frac{1}{8} \times 3\frac{5}{8}$ in.]

[Uncoloured.]

B. 46.

AN ANGELIC SALUTATION, WITH A HUNTED UNICORN TAKING REFUGE IN THE LAP OF THE VIRGIN.

(See B. 45.)



FACSIMILE copy of the engraving just described.

Below on the present mounting paper is the following memorandum in pencil:—

"This belongs to Mr. S. Leigh Sotheby. This is a fac-simile from the original formerly in the Collection of William Young Ottley. It was done by Mr. Sheldrick, the artist always employed by my father in making fac-simile from Block-Books. Mr. W. Y. Ottley had one worked on old paper, which he mistook for the original.—S. Leigh Sotheby.

"August, 1852."

This facsimile with the above note was sent to Mr. Carpenter by S. Leigh Sotheby, junior.

In the senior Mr. Samuel Leigh Sotheby's *"Principia Typographia,"* vol. p. 33, is the following statement—

"In respect to persons being deceived as to a work of antiquity being the original or a copy, we do not believe that there exists any one of such consummation."

¹ Since writing the above Mr. Reid has drawn our attention to a notice by Passavant (vol. ii. p. 290, n. 10) of an "ornement de feuillage avec l'emblème de la chasteté," by the Master LC₃, 1492. For further illustration of this subject consult Twining's *"Symbols and Emblems, &c.,"* p. 172; Bock's *"Geschichte der liturgischen Gewänder,"* vol. iii. pp. 38-185, pl. 6; Cahier's *"Caractéristiques des Saints,"* vol. i. p. 45.

judgment who might not be deceived, even were the object itself to belong to that branch of art to which the attention of his whole life had been directed. A remarkable instance of this may be quoted in respect to the facsimile of an early wood-engraving, which will be found in the present volume [Plate XLVI., facing p. 198]. We refer our readers to a facsimile of the 'Annunciation,' representing the Virgin attended by the Unicorn. This was taken from an original impression formerly in the collection of William Young Ottley, Esq., a gentleman who held a high reputation for an accurate and practical knowledge of works of art, more particularly in respect to the various schools of engraving. Many years ago Mr. Ottley, doubting the possibility of making an accurate facsimile of this engraving, entrusted the original to our charge for this purpose. When it was done, we had four impressions worked off on some old paper of a similar character to that on which the original was taken off. One of these (cut close) we presented to Mr. Ottley, which he received and believed to be his own impression; nor would he be persuaded until the original was produced that it was otherwise. That impression of our artist's facsimile has since the decease of Mr. Ottley passed into other collections, having been, *without the smallest doubt of its genuineness*, sold as an *original* impression." (P. 33.)

In reference to the impression given in the "Principia," Mr. Sotheby observes—"Here is the facsimile of the early wood engraving . . . it is above twenty-six years since this facsimile was transferred to the lithographic stone, and consequently the impressions that have been now taken off do not present the same delicacy as those *four* previously named, which were taken off when first transferred." (P. 199.)

"It is necessary to observe that these impressions of *our copy* have only been within the last few months taken from the stone. At the time the copy was made only four impressions were worked off, and those as *proofs*. Since that time the stone has remained untouched, the present impressions showing how long a time the designs drawn on stone may remain in a comparatively perfect state." (Op. cit. p. 33.)

On comparing the copy, now being described as in the collection of the British Museum, side by side with that given in the "Principia," considerable difference as regards delicacy and clearness of impression may be seen. We presume the former to be one of the four original proof impressions mentioned by Mr. Sotheby.

[$5\frac{1}{8} \times 3\frac{5}{8}$ in.]

[Uncoloured.]

B. 47.


SAINT CATHERINE OF ALEXANDRIA AND SAINT BARBARA.

LATTER THIRD OF THE FIFTEENTH CENTURY.

GERMANY.

(*Virgin-Patronesses and Martyrs.*)

(No. 378, WEIGEL.)

 In our left hand stands St. Catherine, directed in action towards the right. A nimbus in the form of a plain white ring encircles her head, on which is a diadem. The long hair falls over the shoulders to the elbows. With her left hand the Saint holds up some folds of her long mantle, while her right hand rests on the top of an upright standing wheel. From

St. Catherine's right shoulder and chest the mantle has fallen away, displaying the tight-fitting tunic beneath.

On the right hand stands St. Barbara, directed in action towards St. Catherine on the left. A ring nimbus and diadem encircle the head, the hair of which falls over the shoulders and to the right elbow. With her left hand the Saint supports a circular tower with a sharp conical top, and sustains also some folds of her mantle. Her right arm is bent across the chest. The tunic is visible over the chest, and at the knees below the mantle. The feet of neither saint are visible, the folds of the mantles and tunics, which lie upon the ground, concealing them from view. The ground is composed of small black squares, defined by thin white lines running obliquely, as if to a point of sight, but in fact not properly vanishing in perspective. Each saint stands below a circular arch, the stonework of which is indicated by white lines on a deep black ground. The background is of a deep uniform black, from which the figures stand out in white relief, their forms being indicated by black lines. The shadows are indicated by parallel and oblique lines. Not any point-work nor cross-hatchings are visible. The design is enclosed within a narrow border, consisting of a white and black line. The design is $3\frac{3}{8}$ inches high by $2\frac{1}{8}$ inches broad. Beyond is a narrow white margin, and then comes, enclosing the whole, an ornamental framework or border of a conventional character, common to engravings in the *manière criblée*.

This example belonged to the Weigel collection; its former possessor alluding to it in the following terms—

"The drawing is good, but the expression of the faces spiritless. The print is cut, nowhere is a dot (*perle*) to be seen. The colouring is treated in the *chiaroscuro* manner, with a brownish tint in the draperies, faces and clouds.

"The costume and pose incline one to allot the print to about the end of the third quarter of the fifteenth century. The paper seems to show wire marks, but not any water mark is present." ("Anfänge," vol. ii. p. 304, n. 378.)

Mrs. Jameson observes ("Sacred and Legendary Art," pp. 287-296)—

"When Saint Catherine is grouped with other saints, her usual pendant is Saint Barbara . . . it is usual in a sacred group (*Sacra Conversazione*) to find Saint Catherine and Saint Barbara in companionship, particularly in German art and then it is clear to me that they represent the two powers which in the Middle Ages divided the Christian world between them. Saint Catherine appears as the patroness of schoolmen, of theological learning, study, and seclusion; Saint Barbara as patroness of the knight and the man-at-arms, of fortitude and active courage. Or, in other words, they represent the active and the contemplative life so often contrasted in the mediæval works of art."

$[4\frac{7}{8} \times 3\frac{6}{8} \text{ in.}]$

[Slightly coloured in *chiaroscuro* style.]

B. 48.

SEVERAL MALE AND FEMALE SAINTS.

PAYS-BAS.

LATTER PART OF THE FIFTEENTH CENTURY.




EN leaves from a Flemish Manuscript Book of Prayers; on each leaf affixed the representation of a Saint with attributes, &c. On one print only is any dotted work to be seen: this is on No. 10, St. Margaret. The general style of work, however, in the other pieces, the foreground in Nos. 2 and 5, the roulette-like work on the foreground of No. 6, and the

inscription on No. 7, incline one to regard these engravings as produced under the influence of the *manière criblee*. Several of them are well designed, drawn and engraved, and all, with the exception of one perhaps, have been carefully coloured.

NO. I.

SAINT ANTHONY.

(Hermit-Saint. † 356 in the Theban Desert.)

T. ANTHONY in three-quarter figure stands directed in action towards the right. He is clad in mantle, tunic, and cap. In his left hand he holds a long staff surmounted by a tau; with his right hand he supports a large open book, from below which hangs a bell, the ring-handle of which appears to be sustained by the Saint's little finger. Below, on each side of St. Anthony, rise flames or tongues of fire. Behind him, in the background, is a wattled fence, above which on the right hand is a house; on the left are a rock and tree. A narrow white and broader black line enclose the design as a border. Fifteen lines of manuscript are by the side of the engraving.


[2 $\frac{1}{8}$ × 1 $\frac{5}{8}$ in.]

[Coloured.]

NO. 2.

SAINT ERASMUS.

(Bishop and Martyr. † 303.)

T. ERASMUS is extended on the ground diagonally, his feet being at the lower left hand corner of the composition. He is fixed naked on a plank, underneath which his forearms are made to pass; a narrow cloth is around the loins, a nimbus is above the head of the Saint. By his side on the ground is a bishop's mitre and a dog.

From the more distant edge of the plank rise two supports retaining a winch or wheel, over which two men are winding the intestines of the Saint as they are pulled from out his opened abdomen. Behind the winch stands a king looking on at the martyrdom; by his side, on the right, is an attendant. At the upper left hand corner of the print, a hand in benediction emerges from a radiant cloud. A border, as in No. 1, encloses the composition. Fifteen lines of manuscript are contiguous to the illustration.


[2 $\frac{1}{8}$ × 1 $\frac{5}{8}$ in.]

[Coloured.]

NO. 3.

SAINT MACHARIUS OF ANTIOCH.

(Patriarch. † 1012.)

T. MACHARIUS stands habited as a bishop, supporting with his left hand a triple cross and holding in his right hand a stone, in which are fixed three upright nails. He is directed in action towards the right, and stands within a garden, the low wall of which is behind the saint. Above the wall rise two trees of different foliage; in the foreground are some large-leaved plants. Above the mitre of the Patriarch is the inscription in

black letters of sharp Gothic character **S. Mathariuz**. This is a particularly neat and carefully executed engraving. The white line of the border is here coloured red. Sixteen lines of manuscript are associated with the print.

$[2\frac{1}{8} \times 1\frac{5}{8} \text{ in.}]$

[Coloured.]

NO. 4.

SAINT MARTIN.

(*Bishop*. ✚ 401.)



ST. MARTIN on horseback occupies the greater part of the print. The horse proceeds towards our left hand, while the action of the Saint is directed towards the right. He is clad in mantle, tunic, long black hose and cap. A circular nimbus is over his head, the long hair falls as low as his shoulders. St. Martin is about to divide his mantle with his sword, that he may give part of it to a beggar who rises from the ground at the right hand corner of the print. The beggar appears to be either deformed or deficient about the lower extremities, as he holds in his left hand one of those short rounded wooden bars with short divaricating iron legs, by which such persons support themselves upon the ground as they drag themselves along it. The beggar looks up at the Saint, raises his right arm towards the piece which St. Martin is cutting from his cloak. The large head and dwarf-like arms of the beggar are characteristic of his general deformed condition. The horse—rather an out-of-the-way specimen—turns his head round to look at the beggar. In the background may be seen part of a castle-tower, battlemented wall, and gateway with portcullis. There is border as before. Fifteen lines of manuscript are adjacent to the print.

$[2\frac{1}{8} \times 1\frac{5}{8} \text{ in.}]$

[Coloured.]

NO. 5.

SAINT NICHOLAS.

(*Bishop of Myra*. ✚ 342.)



NICHOLAS as a bishop in full costume, St. Nicholas stands within Gothic cloister, the low wall and superimposed open columns of which form the background of the composition. On the ground before the Saint, and at the right hand corner of the engraving, is a large tub, out of which rise the upper parts of the naked bodies of three children, who look up with clasped hands, at the Saint. The latter holds in his left hand a pastoral staff and raises the right hand in benediction. A like border to those before described is present. Fifteen lines of manuscript are adjacent to the illustration.


$[2\frac{1}{8} \times 1\frac{5}{8} \text{ in.}]$

[Coloured.]

NO. 6.

SAINT ROCH.

(Patron-Saint. ✚ 1348.)

T. ROCH stands on our left hand in the dress of a pilgrim. In his left hand he holds a pilgrim's staff and wallet, with his right he draws away the tunic from over his right leg, displaying the boil on the thigh. The Saint directs his action towards the right hand, where stands an angel with wings and long drapery, the folds of which lie upon the ground concealing the angel's feet. Immediately in the foreground stands a dog, having in his mouth a small loaf of bread. In the background behind the Saint and angel is a wattled fence. Above the head of the former is an ornamental tablet, on which are the words—*Sctus Rochus*. The border is as before.

Fifteen lines of manuscript are annexed to the illustration.


[2 × 1 $\frac{5}{8}$ in.]

[Coloured.]

NO. 7.

SAINT SEBASTIAN.

(Patron-Saint. ✚ 287.)

T. SEBASTIAN appears as a half-length figure turned slightly towards the right. He has on a flat cap encircled by a nimbus, a breast-plate, short cloak and tunic with loose slashed sleeves. His long and flowing hair hangs down upon the shoulders. In his left hand he holds an arrow, the point directed downwards. His right hand is placed below the handle of a sword, the blade of which is cut off by the lower limit of the print. At the upper part of the latter is inscribed in white sharp Gothic characters on a black ground *S^s sebastian^s*.

There is a border as in the other cuts.

Fifteen lines of manuscript are by the side of the illustration.


[2 × 1 $\frac{5}{8}$ in.]

[Coloured.]

NO. 8.

SAINT BARBARA.

(Virgin-Patroness and Martyr. ✚ 306.)

T. BARBARA, whose figure is represented to below the knees, is seated and directed towards the right. The upper parts of the diadem and nimbus are cut off by the upper limit of the print; the long hair falls down below her elbows. The drapery is close-fitting about the body, but of full folds at the lower part. St. Barbara holds in her left hand a palm branch, and her right assists to hold a book, which is open on her knees. In the background, on the right hand, is a tower of three storeys, a little below which by the left hand of the Saint is the entrance front of a small chapel.

On the left hand may be seen through a narrow rounded archway a tree; below to the left of St. Barbara is part of a wall. Border as before. Fifteen lines of manuscript are present.

[2 $\frac{1}{2}$ × 1 $\frac{5}{8}$ in.]

[Coloured.]

NO. 9.

SAINT CATHERINE OF ALEXANDRIA.

(Virgin-Patroness and Martyr. ✚ 307.)



HE Saint is represented in half-figure, standing and directed towards the right. The upper parts of the diadem and nimbus are cut off by the upper limit of the print. The long hair falls down to the elbows. The drapery, tight about the body, has long loose sleeves. With her left hand she holds up a ring, and with her right supports a closed book. Behind her on the left hand is a broken and spiked wheel. Below is a low wall. A long sword passes across the lower part of the figure from the elbow of the right arm to the right hand lower angle of the print. Border as before. Fifteen lines of manuscript are present.

[$2\frac{1}{8} \times 1\frac{5}{8}$ in.]

[Coloured.]

NO. 10.

SAINT MARGARET.

(Virgin-Martyr. ✚ Fifth Century ?).



T. MARGARET stands erect above the Dragon, directed towards our left. A diadem and nimbus encircle her head. She is draped in mantle and tunic, the former being open down the front. In her right hand she holds the staff of a processional cross, which seems below to have pierced the neck of the Dragon, around which passes a thick cord, which the Saint holds with her left hand. The attenuated tail of the Dragon runs immediately in the foreground. At the upper part of the engraving, in a transverse border with a black ground, is the word *Margareta* in large white sharp Gothic characters, the continuity of the word being broken by both the cross and nimbus of the Saint.

The background is of dotted technic and enfloriated with a sinuous arabesque, after a conventional method common to the *manière criblee*.

The print has been coloured after the manner of the School of Ulm. Fifteen lines of manuscript are on the leaf with the illustration.

[$1\frac{6}{8} \times 1\frac{2}{8}$ in.]

[Coloured.]

B. 49.

THE TREE OF CONSANGUINITY.

FIRST DECADE OF THE SIXTEENTH CENTURY.

LYONS (?).



REPRESENTATION of the "Tree of Consanguinity," from an edition of the "Decretals of Gratian," probably published at Lyons, circa 1510.

Behind a trellis-work, along which runs a fruitful vine, stands a figure crowned like a king and clad in mantle and loose tunic. He stands on the

divaricating stem of the vine below, and holds firmly in each hand above a stem, which at once divaricates into leafy and fruit-bearing branches. The hair is long and waves down upon the shoulders. On the mantle over the king's right shoulder is an *insigne*, like a star, and shoes are on the feet.

On the traverses of the trellis-work in front of the figure are oblique rows of circular medallions with white discs, on which are inscribed the degrees of consanguinity. One straight row runs down from the middle of the figure to the bottom of the vine stem. On the first medallion of this straight central row is the number i. in red ink above, and in black ink below, between which numbers are the words *Pater & Mater*, in rounded Gothic characters.

The next medallion contains a male head, the third the number i. repeated and the words *Filius Filia*; the fourth medallion has the number ii. with *Nepos Neptis*; the fifth the number iii., with *pnepos pneptis*; and the sixth medallion contains the number ii., with the words *abnepos abneptis*. Below this latter medallion springs up a long waved scroll, on which, in red Gothic characters, is inscribed—

Hec est Arbor Consanguinitatis.

All the principal forms may be said to be relieved in white from off a dark *criblé* background.

The central line of the borders of the medallions are dotted; the sparse shadows which are present are indicated with fine oblique parallel lines, but not any cross-hatching is apparent. The head of the king is well drawn and neatly engraved, as are also, in fact, the other portions of the composition. A narrow border of a white and black line encloses the latter.

Printed text in black and red ink is on the *verso*.

[$9\frac{3}{8} \times 7\frac{1}{2}$ in.]

[Uncoloured.]





DIVISION C.

METAL CUTS.





PREFATORY REMARKS.

THE examples of early German Art grouped together under this division would appear to the ordinary observer probably as impressions taken from wood blocks engraved in relief. Such they would appear also even now to some professed iconographers. Nevertheless, there are good reasons for assuming that these impressions have been worked off from *metal plates* engraved in relief. The method of technical procedure therein followed, and the general style and feeling of the designs thus engraved did not differ from those in vogue when wood blocks were resorted to. The work was in both cases in simple relief, *i. e. en taille d'épargne*, and devoid of any peculiarities such as marked the particular style already described as characterizing the *manière criblée*. Nevertheless, particular results ensue when such metal plates in relief are printed from, and which serve to distinguish their impressions from those which have been taken from engraved wood blocks.

In illustration of this circumstance, it may be stated that if an extensive series of early woodcuts, as supposed, be examined, it may be found that in certain specimens the ink or colour used in the printing of them has been unequally distributed, or that in some it has been very heavily deposited all over the print, while in others it has been very faint in its markings. On long lines the ink or colour is, in particular places, in narrow streaks or slight in amount, while elsewhere it is broad and dense. Other contour lines and forms may be scarcely followed out by the black or brown colour of impression, or only in a granular, grouty, or rotten manner. In some places, where several lines approximate or decussate—as, *e. g.* in the representation of the eyes, mouth, fingers, toes, and hair—the colour from the various lines may have run to a mass or blot, giving rise to a heaviness or bluntness of impression. Where such characteristics are to be found, there will exist a general want of sharpness, equality,

and clearness of definition. Further, the cutting of acute angles and corners, and of the more delicate lines, may appear to have been carelessly performed, and the *versos* of the prints may not in these and some other spots exhibit such effects of the indentation of the relief lines impressed on the *rectos* of the cuts, as may be observed on other impressions. In other cases, one of the margins or border lines of the print may be curved in direction. If inscriptions be present, the letters or characters may have worked off in so splotchy a manner as to render the former illegible.

The peculiarities and irregularities connected with the ink or colour of impression here alluded to are explainable by the circumstance that the material of the plate exhibits something of the property of a fatty or greasy body, which prevents the colour becoming readily fixed or stationary, where applied by the printer, but allows it to run into greater or less sized blobs or masses. Wood, on the other hand, acts differently—it seizes and holds the ink equally throughout. Where lines meet or cross each other, blotchiness and, therefore imperfect definition, are very prone to ensue. A very small amount of curvature of the plate, a slight bruise, or a little oxidation of the metal will prevent a good impression being taken, and cause uninked or uncoloured spots to appear, and grouty or rotten surfaces to be apparent. Where book-printers' ink may have been employed, it would be liable, from the fatty acids it contains, to react on the engraved metal, and give rise to unequal distribution of the ink on after occasions, if great care and cleanliness were not adopted. The curving of a border line or of the limiting edge of a print can have resulted only from the flexure of the edge of a metal plate, for a curved wood block would have cracked or “sprung” when subjected to pressure.

“But,” writes Wessely, “how is a metal cut to be distinguished from a woodcut? In general it requires experience, a practised eye, and a careful comparison of incunabula to do this. Before the inexperienced beginner lies the danger of his mistaking impressions from metal cuts for bad impressions from wood engravings. A peculiar appearance (which led in fact to the recognition of metal cuts) facilitates the inquiry. For instance, two wood blocks were sometimes placed in a metal frame, as in a *passe partout*, so that the designs in relief should lie at the same level, and were then printed off together. In such prints as T. O. Weigel describes, and gives facsimiles of in his work (in my catalogue of the Berlin Cabinet, No. 21, an example is mentioned), it is evident from the different results of the act of impression that the designs and the border were engraved unquestionably on different media.

“In general it may be here stated that the surface of the wood block more readily takes the ink, and gives it off from the contour

lines in more equable strength and sharpness to the dampened paper than does the metal on which the ink runs together in smaller or larger dots. From frequent impression the edge of the design in a metal cut bends or curves, but never 'springs;' in a wood engraving, on the other hand, such a border line can never curve. . . .

"But has a metal plate engraved after the manner of a woodcut been actually seen? Of incunabula we have wood blocks undoubtedly, but not any metal plates; which circumstance, however, is easily explainable, as the metal could be used afterwards for other purposes. At Basle, and among the archives of Rotenhau, however, such metal-cut plates have been found; and though they belong to the sixteenth century, they confirm in a marked way the existence of them in general." ("Anleitung, etc.," p. 32.)

M. Renouvier, in a review of Passavant's "*Peintre-Graveur*," ("Gazette des Beaux-Arts," 1860, vol. vii. p. 330), writes—

"One of the more novel features of the historic dissertation prefixed to the '*Peintre-Graveur*' is the part allotted to engraving on metal in relief. The author makes it proceed step by step with engraving on wood independently of works of intarsia or *crible* technic in which the use of metal had been already established . . . The proposition thus maintained and generalized deserves careful examination, and it will not fail of receiving it and of being controlled by men competent to judge of the matter in its technical aspect. As for ourselves, looking only at the absolute question and the condition of the prints, it appears to us evident that M. Passavant has by far too much exaggerated the application of a process which, without doubt, was practised, since such is attested both by texts and by examples. His specific attributions to the process also are quite arbitrary. The chronicler Paul, of Prague, who gives us the longest account of the printer of the image figures and letters in 1459, at the actual moment when printing was discovered, tells us of plates of metal '*laminibus æreis ferreis ac ligneis*.'"

"One of the early printers of Augsburg, John Bamler, in the colophon of his *Belial*, printed in 1473, speaks of figures of metal '*figuris ereis*,' that he has placed therein."

Essenwein more than doubts the ability to distinguish between impressions taken from wood blocks and from metal plates in relief; he remarks—

"It has been supposed that differences between impressions from wood blocks and metal plates could be substantiated. Careful investigation has taught us, nevertheless, that this supposition is erroneous. For instance, authorities have considered that the impression represented on Plates I. and II.¹ is from a metal cut, because

¹ But forming a single subject—the Death of the Virgin.

all the characteristics¹ which should stamp a print as being from a metal cut are therein present, and yet the impression exhibits spots where the block has 'sprung' and a fissure of the block² which never could have resulted in the case of metal. If to this be added our complete ignorance of the nature and mode of preparing the old colours of impression; that without doubt they were different with different printers, and that on their compositions the differences alluded to are far more likely to have depended than on the impressions being from wood or from metal; we must be excused if we are unable to discriminate in the least between wood and metal cuts, but bring both together here under the simple title of 'woodcuts.'" ("Die Holzschnitte des 14 und 15 Jahrhunderts im Germanischen Museum zu Nürnberg." Nürnberg, 1875.)

Believing as we do that many early cuts which a quarter of a century ago were considered to be impressions from wood blocks are truly from metal plates engraved in relief, we yet agree with Passavant rather than with Weigel, that in some instances the works from both so closely simulate each other as to give rise to considerable hesitation in forming a conclusion as to the origin of the print which may be under notice, *i.e.* whether it be from wood or from metal *en taille d'épargne*.

This question having been fully discussed elsewhere by the author ("Introduction to Study of Ancient Prints," vol. i. p. 73), it will be sufficient here to state that valuable details may be found in connection with it *pro et con.* under the following references—Weigel und Zestermann, "Anfänge," vol. i. p. 21. Passavant, "Peintre-Graveur," vol. i. p. 3, note, pp. 59, 95, 97; vol. ii. p. 134. Renouvier, "Gazette des Beaux-Arts," 1860. "Des Gravures sur Bois dans les livres de Simon Vostre," 1862, p. 13. Kolloff in "Meyer's Künstler-Lexikon, Art. Zoan Andrea," and Wessely, *ut antea*.

The latter part of the prefatory remarks to Division B, "Matière Criblée," pp. 53-55, may also be referred to.

¹ Deduced particularly from the circumstance that the colouring matter of impression adheres in a different manner to metal, and is transferred from the latter to paper differently to what is the case in respect of wood.

² Formed, perhaps, before the engraving was begun of pieces glued together.



C. I.

THE HOLY TRINITY.

1464.

SWABIA.

(No. 50, WEIGEL.)



REPRESENTATION of the symbol known generally in the History of Art as the "Italian Trinity," a particular form of symbolism which was very popular from the twelfth to the seventeenth century.

God the Father, seated on a throne, supports before Him with His hands a Cross on which is the Crucified. Over the right shoulder of the Father descends a white dove—the symbol of the Holy Spirit—whose beak touches the outer margin of the nimbus of our Lord. At the feet of the Father in the foreground before the throne kneels a naked male figure on one side, and a naked female figure on the other; their hands are clasped as in prayer, and their faces upturned towards the Cross.

A cruciform nimbus, with an invected inner border, encircles the Father's head. He is clad in a large mantle, open over the chest and arms, exposing a full tunic beneath. The hair and beard are long and flowing, there is much expression in the countenance, but it is of a coarse and staring character, as of fixed wonder and astonishment.

A sort of chaplet or wreath, in place of a circle of thorns, is around the brow of the Crucified One; a cruciform nimbus is about the head. The expression of our Lord is aged and sorrowful; the markings of the hair, beard, feature and body forms are strongly accentuated. A close-fitting loin cloth is present, the feet are crossed, there is not any suppedaneum.

The dove is large, with outspread wings, and has a circular cruciform nimbus around the head.

At each upper corner of the print is a large shield, bearing on it a patriarchal or double cross, the twofold markings of which denote "that the work of redemption which was wrought on the Cross, extended both to the Jews and Gentiles." (Clark's "Introduction to Heraldry," London, 1866, p. 172.)

On a straight scroll above these shields is the inscription—

Signum Sancti spiritus. 1262

in Gothic characters.

Colour has been freely applied to the print, and "attention may be directed to the deep and shining red, to the bright, almost camboge-yellow-like ochre, to the

verdigris green, to the nut-brown colour, and to the burnt ochre of the flesh tints. Nor should it be overlooked that the hair of the Father is of a quite pale brown hue, almost grey; the hair of Jesus is of a black-brown, and the hair of the kneeling mortals of a yellow colour. The crosses in the glories are red, the space between the two black border lines has been coloured yellow."

"The time of the production of our print is placed beyond a doubt by the date 1464 which is present. The style of colour, and especially the fiery red of the madder, point to the Danubian provinces of Swabia—very likely Augsburg—as the probable place of its origin." (Weigel, op. cit. vol. i. p. 91.)

A watermark on the paper is not present.

Lady Eastlake thus writes in the "History of our Lord," vol. ii. p. 350—

"Here the chief condition of the idea of the Trinity is lost, the equality of the Persons being as far sundered as life from death, and truth from semblance. By a strange reversal in the feelings of Art, the First Person is here alone invested with the human shape, and the Second Person represented by the mere symbol of a Crucifix with an image of a dead Christ upon it, thus sacrificing the idea of His divine nature to that of His earthly sufferings—the Father is always seen supporting the Cross by the two ends of the transverse beam, the effigy of the dead Son hanging generally between his knees, while the Dove appears proceeding from the lips of the Father and touching the head of the Son—which is the earliest form—or perched like a mere bird on one side of the Cross. Angels sometimes support the feet of the Saviour. It would be difficult to explain this spurious kind of 'Ecce Homo' by any text of Scripture or tenet of theology. It comes before our eyes like false logic in art, the propositions of which are unequal. The Father is a living person, the Son a dead image, and on a different scale of size. The Father can be nowhere but in Heaven (seated sometimes on a rainbow), the Son nowhere but on earth, while the Dove ceases to form a bond of union between beings of such unequal conditions, and in the sense of His procession from both becomes a theological absurdity. . . though called *par excellence* the Italian Trinity, this form abounds in the miniatures of every school, and especially in all forms of Art in the School of Nuremberg."

[9 $\frac{1}{8}$ × 6 $\frac{5}{8}$ in.]

[Coloured.]

C. 2.

THE INFANT CHRIST ON A FLOWER.

LAST QUARTER OF THE FIFTEENTH CENTURY.

GERMANY.



ON the top of the flower of an open tulip or lily stands the infant Saviour, directed in action towards our right hand. A cruciform nimbus encircles the head, above which runs the transverse limb of the Cross. The hair is abundant, close set and curled. A loose-flowing robe, joined at the neck and open all down the front, discloses the naked body. The folds of the open mantle are wafted, not ungracefully, towards the left. From behind the shoulders of the Saviour a long waved scroll runs across the design, on which is the inscription, *Ein . goot . Scfig . iar .* in coarse Gothic characters.

To this inscription the infant Christ seems to point with the index finger of the left hand, while He places the right hand on His right side.

Below the chief blossom of the flower runs a stalk, from which second, third and smaller blossoms spring, as do also a few leaves, which touch the lower border line of the engraving.

The drawing, though coarse, is yet masterly and free, and shows a practised hand. Colour has been applied in grades of yellow, reddish-brown, and green. A rather broad black border encloses the composition.

An exactly similar design, but of smaller dimensions and in reverse position, may be found among the prints of the "School of the Master" of 1466, contained in the Museum Collection—"Early German Masters," vol. i.—(Bartsch, x. 34-66.)

The print now under consideration was formerly in the cabinet of T. O. Weigel, who thus alludes to it in the first volume of his "Anfänge, etc.," p. 101, n. 56—

"Our metal cut was discovered fastened on the cover of a book printed at Cologne in 1502, in the office which was once Heinrich Quentel's. The title of this book [which accompanied the engraving] is as follows:—*Ad laudē et honorem individue trinitatis christifereque virginis Marie Evangelia et Epistole per totius anni circulū tam de Tempore q̃ de Sanctis vigilanter correctā fine gaudent fausto. Impressa Colonie in officina felicis memorie Henrici Quentel, Anno secundo supra millesimum quingentesimum lucente vigilia largi confessoris Martini.*"

"The print before us we regard, in conformity with the inscription on the scroll—*Ein . goot . Schig . iar .*—as a 'new year's greeting,' of which a similar one may be found among the oldest copper-plate engravings, one of the unrecognized Master of 1466. Since in former times it was very frequently the custom to begin the social year on the 25th of December—Christmas-day—as ordered by Pope Eugenius IV., in the year 1440, the child-Christ might very well be chosen as the medium of a new year's greeting, and as, in the earliest ages, a blossoming flower was considered as a symbol of the opening year, so the position of the child-Christ here, characteristically relieved from off a cross on the summit of a blossoming flower, has not anything out of the common.

"According to Wilkinson's 'Manners and Customs of the Ancient Egyptians,' Chinese earthenware bottles have been found in their tombs, with the inscription—'the flower opens, and lo! another year.' The great age of these Chinese bottles is evidenced by the fact that, as art memorials, they date long before the later known Chinese porcelain. The inscription on them allows safely of the conclusion that they, with their contents, were intended as new years' presents."

We give below¹ an extract from the work referred to by Weigel.

¹ "Among the many bottles found in the tombs of Thebes, none have excited greater curiosity and surprise than those of Chinese manufacture presenting inscriptions in that language. The accidental discovery of a single bottle of this kind would naturally pass unheeded; and if we felt surprised that it should be deposited in an Egyptian sepulchre, conjecture would reasonably suggest that an accidental visitor in later times might have dropped it there while searching for ancient treasures of a more valuable kind. But this explanation ceases to be admissible when we find the same have been discovered in several Theban tombs. I, myself, have seen several, two of which I brought to England.^a Another is described by the learned Professor Rosellini,^b and found by him 'in a previously unopened tomb of uncertain date, which,' he refers, 'from the style of the sculptures, to a Pharaonic period not much later than the eighteenth dynasty.' A fourth is in the museum at Jersey. Another was purchased by Lord Prudhoe, at Coptos, and is now in the museum at Alnwick Castle. Two others are in the possession of Mrs. Bowen, and another belongs to Mr. W. Hamilton. They are about two inches in height; one side presents a flower, and the other an inscription containing,

^a One is in the British Museum, the other in my possession.

^b In his extensive work on the "Egyptian Monuments," part 2, vol. ii. p. 377.

The time of the production of this charming piece may have closely approximated the period of the Master of 1466; from its general character it may have been of the year 1470. The inscription appears to confirm the supposition that the print was produced by the Rhine. There is not any watermark present.

[$7\frac{1}{8} \times 4\frac{1}{2}$ in.]

[Coloured.]

C. 3.

CHRIST BEFORE HEROD.

MIDDLE OF THE FIFTEENTH CENTURY.

GERMANY.



IN a low circular chair on our right hand is seated Herod. On his head is a crown or diadem, having a long conical cap-like centre. He is bearded, the hair of the head protruding below the crown in a close mass of rounded curls. He is draped in a long loose robe, the lower part of which is raised above the legs displaying the latter, the feet being encased in tight-laced boots of modern appearance. Over the shoulders fall digitate epaulettes, the collar of the robe fits close round the throat, and the sleeves are tight at the wrists. Herod places his left hand upon the left knee, which is somewhat elevated, from the foot being drawn up against the chair on which he is seated. The right hand is raised towards Christ, to whom Herod looks as "interrogabat autem eum multis sermonibus." (Luc: xxiii. 9.) Before Herod stands our Lord as the foremost figure of the group on the left hand of the composition. Christ is clad in a long, rather close-fitting robe, a cruciform nimbus encircles the head, the arms are brought forward over the chest and crossed at the wrists, where they are secured by a ligature. Behind, and on the left side of Christ, stands a soldier, who points with his left hand at our Lord while he looks very inquiringly at Herod. This soldier has on a cap and short close-fitting tunic. His left thigh is bent forwards, and resting on it is the handle of a short straight sword or dagger. He is beardless and youthful-looking. Behind are more or less of the heads of nine other soldiers, all wearing conical helmets. Of the soldier behind the right shoulder of Christ, the armour about the throat and some portions of the drapery are visible. All the soldiers whose faces are represented look searchingly at Herod.

The technic is in pure outline, not any shading is to be seen. The drawing is clear and decided, and with the exception of the fingers is relatively of a superior kind. There is considerable expression in the faces, though the eyes are too large in proportion to the heads. The pointed helmets of the soldiers, the feet clothing of Herod, the hair of his head, are noteworthy, as is also the manner in which the hands have been executed. The upper part only of the print is entire, elsewhere the paper has been cut away. A strongly marked black border line is present above.

The wiremarks of the paper are very apparent; there is a watermark present—the bull's head and flower.

according to the valuable authority of Mr. Davis (in three out of the eight), the following legend—

"The flower opens, and lo! another year."

("The Manners and Customs of the Ancient Egyptians," by Sir Gardner Wilkinson, vol. iii. p. 106.)

This interesting print was found pasted within the cover of a large folio copy of the "Vitæ Patrum" (ascribed to St. Jerome), printed by Koburger, at Nürnberg, in 1478. Another impression of this identical print was fixed on the other cover of the same book. One specimen was retained for the Library Department of the Museum, where it is exposed in a show-case in the Grenville Library; the other was placed in the Department of Prints and Drawings.

[$15\frac{6}{8} \times 11\frac{2}{8}$ in.]

[Uncoloured.]


C. 4.

THE FLAGELLATION OF CHRIST.

MIDDLE OF THE FIFTEENTH CENTURY.

AUGSBURG.

(No. 40, WEIGEL.)

 LONG the centre of the composition rises a column, the base of which rests on the lower border line of the print; the truncated top touches the upper margin. To this column Christ is attached by rope-like cords passing crosswise over the shoulders, arms and legs. The body is slightly directed towards the left hand, while the head is thrown over to the right hand, or over Christ's left shoulder. A large circular cruciform nimbus encircles the head; the hair, close and matted, falls on the shoulders. The loin cloth descends in front to below the knees. The body of our Lord is extremely emaciated, and the drops of blood all over it bear witness to the severity of the flagellation. Our Lord is so placed as to stand on the base of the column. On the left hand stands a man with outstretched legs, looking up at Christ, and, raising his right hand with a scourge in it, appears as if about to strike our Lord. The man's left hand is brought across his body to reach a large rod that hangs at his right side. Above this man appears the body of another person, as if floating in the air. He throws his raised arms above and behind him, grasping a large rod with both hands, as intending to strike Christ therewith. On the right hand (to the spectator) of the column and low down near the ground, a forearm and hand appear as if coming out of the wall; the hand grasps a rod, which seems to strike Christ over the left hip. Above this arm is stretched a cord from Christ's left shoulder to the inner border line of the print; from the middle of this cord hangs a three-tailed scourge, with knotted and spiked ends.

The costume of the executioners is peculiar: one appears as if provided with a modern shirt and waistcoat, and a strangely pointed cap. The head-dress of the other attendant is more like a helmet than anything else; he has on tight hose and a rather loose-fitting jacket. A broad border of three lines encloses the composition.

Colour has been freely applied. The border and cruciform parts of the nimbus, with the marks of blood on the body, have been coloured with red lead, which is as bright now as when it was first applied. All the implements of flagellation are of an opaque green tint, as is also the ground. Deep madder carmine has been used in the drapery and in the border of the print. The loin cloth round Christ and the cords binding Him to the column are of a deep yellow colour. Weigel remarks of this print, which was formerly in his possession—

"The design is certainly coarsely and angularly engraved, coarsely coloured, and thus devoid of attraction; nevertheless, it has been drawn by one who knew his business."

We would direct attention to the sorrow expressed in the countenance of Jesus, and also to the twists of the body, made as if to avoid being struck above and at the side. The stupid rudeness with which the upper man and the calculation with which the lower attendant are about to strike are noteworthy.

As to the place of the production of the print we are helped to a surmise only by the sharp, angular engraving and the meagreness of the figures, by the shining red madder, the powerful verdigris green, the bright ochre, the red lead and the border of two colours (yellow, madder crimson). These colours are to be found in the productions of Augsburg, to which city or to Ulm we should ascribe this engraving.

The extremely meagre form of Christ, the absence of all angular folds in the dress of the executioners, the loin cloth of Christ, which hangs rather low, and the funnel-shaped coat-cuff of the hand which protrudes from the wall, place the time of the production of the print in the middle of the fifteenth century. The watermark is the bull's head, the horns of which are wanting, from the cutting away of the paper.

[7 × 4 $\frac{5}{8}$ in.]

[Coloured.]

C. 5.

THE STRIPPING OF CHRIST.

LATTER THIRD OF THE FIFTEENTH CENTURY.

SWABIA.

(No. 48, WEIGEL.)




At the centre of a group of four persons stands our Lord in a semi-stooping posture directed towards the left; Christ's arms are extended as an attendant draws off from them the Lord's robe. A cruciform nimbus encircles the head, a wreath of thorns is around the brow, and the body is marked all over with drops of blood, the result of the flagellation. A loin cloth is present. On our right stands a soldier, with armour on the upper part of the body and a close-fitting iron (?) cap on the head. In his right hand he carries a forked spear, at his left side hangs a straight sword. On the left hand and behind the attendant who strips our Lord is another soldier, in a basin-like helmet or morion, who carries a long halberd in the right hand, while with the raised left hand he appears as if about to strike Christ on the head. The attendant who is disrobing our Lord is bareheaded, and clad in close-fitting jacket and tight hose. Two of the attendants have on black long-pointed shoes.

Our Lord is represented as very thin, and not only devoid of beauty, but positively ugly. The grouping, however, is good, and the drawing firm and commendable.

Colour has been applied. The hose of two of the soldiers and the outer coat of one have been coloured with rose madder, and varnished afterwards with a vegetable gum. The nimbus and loin cloth of Christ, the jacket of one of the soldiers and the spear-handles are yellow; the ground is deep green. A black border line encloses the general design.

At a later period than the time of its production the print has been lined. On the lining paper is the following in German manuscript—

“Hie Betracht was unser Erlöszer und Seligmacher erlitten hab auf dem ber Kalvarie, In der an gunglung [?] und wie er ist auf gericht worden am .

[5 × 3 $\frac{1}{8}$ in.]

[Coloured.]

C. 6.

CHRIST ON THE CROSS.

MIDDLE OF THE FIFTEENTH CENTURY.

SWABIA.



N the middle of the composition rises a tau Cross, on which hangs the Crucified. A cruciform nimbus encircles the head, which droops over the right shoulder. A wreath of thorns is around the brow; the end of the loin cloth flutters far over on the right-hand side of the spectator.

The feet of our Lord are crossed; there is not any suppedaneum. The body is marked with drops of blood. There is not any superscription.

On the right hand side of the Cross stands the Blessed Virgin, directed in action towards the Cross. Her hands are clasped before her; she looks down in sorrow at the feet of her Son. Around her head is a nimbus with ornamental border; she is draped in a large mantle of full folds, beneath which, over the chest and at the feet, small portions of the tunic may be seen. Her head is covered with a cloth. The points of the feet, clad in shoes, are just visible. From above the Virgin's left shoulder runs a waved scroll over the background up to the transverse beam of the Cross. The ground of it is black, on which there is an inscription (illegible) in white characters.

On the left hand side of the Cross stands St. John, in general action directed towards the right, though his head is turned towards the Cross. He looks down towards the feet of our Lord, places his left hand across the chest, and holds a book in his right hand. A nimbus like that of the Virgin encircles his head, covering which is a close mass of curled hair. He is clad in an open mantle and tunic girded round the waist; the left naked foot protrudes beyond the tunic.

The foreground is quite plain, and rises as high as the foot of the Cross, which is kept in its place by wooden wedges.

The background appears on first sight to be an irregular mass of black and white spots of undeterminate forms. Closer examination will show that it exhibits an imperfect attempt at copying one of the diapered rosette backgrounds so frequently to be met with in prints in the *manière criblée*. This will be at once apparent if the parts of the background near the foot of the Cross and over the head of the Virgin be examined.

The drawing and attitudes of the figures are of a superior character. The draperies are admirably cast and treated; the figure of the Virgin is particularly to be commended. While the general form of our Lord is well represented and the knee-joints artistically marked, the expression of the face has been ruined by the application of the black colour used to represent the hair. Very little shading is to be seen; this is in the form of short oblique hatchings in the mantle of St. John and above the left hip of Christ. A double border line encloses the composition.

Colour has been carefully applied. The Cross, nimbi, loin cloth, and the tunic of St. John are deep yellow; the mantle of the latter is madder red, the outer drapery of the Virgin brown; the wreath of thorns on our Lord's brow is an opaque green, and the blood drops on His body are of red lead. The foreground is of a bright opaque green colour; the border remains uncoloured. Here and there on the background a little colour has been dropped on the rosettes.

The paper is strong, with very apparent wiremarks, but not any watermark is present.

[$7\frac{3}{8} \times 4\frac{5}{8}$ in.]

[Coloured.]

C. 7.

CHRIST ON THE CROSS.

LAST QUARTER OF THE FIFTEENTH CENTURY.

GERMANY.



IN the middle of the design is a tau Cross on which depends the crucified Saviour. A cruciform nimbus is over the head of the latter, which droops slightly over the right shoulder. A close-fitting perizonium is present. The feet are crossed; there is not any suppedaneum. The arms and body of Christ from the false ribs downwards are meagre, the arms particularly so, and the hands are wretchedly made out. The head and thorax are too large proportionately to the rest of the body, the expression of our Lord is very bad. Above the nimbus rises the tablet of superscription, on which are the letters I N R I in Gothic form.

On the right hand side of the Cross stands Mary the Mother of our Lord, directed in action towards the Cross. A circular nimbus is above her head, which latter is covered with the upper part of her mantle. The latter is open in front, displaying a little of the tunic beneath. The hands are clasped in front and sustain some folds of the mantle, which here displays its lining. The figure of the Virgin is good, the drapery well indicated and artistically cast. On the opposite side of the Cross stands St. John, directed in action towards it. A circular nimbus is over the head, which is too large in proportion to the body, and the expression of the face is wretched. St. John is clad in mantle and tunic; he raises the left hand as if in astonishment, and holds a book in the right hand; the feet project from beneath the tunic.

The foot of the Cross is kept in place by a wooden wedge; a little herbage marks the foreground; the background is quite plain. The veins of the wood of the Cross are prominently indicated. A black border line encloses the composition.

Colour has been applied. The Cross, nimbi, book and tunic of St. John are yellow, his mantle and the lining of that of the Virgin are madder red, as is also her tunic.

[$6\frac{7}{8} \times 4\frac{3}{8}$ in.]

[Coloured.]

C. 8.

THE INSTRUMENTS OF THE PASSION.

MIDDLE OF THE FIFTEENTH CENTURY.

UPPER GERMANY.

(No. 33, WEIGEL.)



THE various instruments of the "Passion" of our Lord associated with the busts of the persons connected with His condemnation and sacrifice, have been arranged together by some of the early German masters in a formal manner, and entitled the "Arms of Christ."

Such has been the case in the present example. On the large sheet before

are representations and effigies, more or less minute, of most of the persons and objects connected with the sufferings of Christ, from His seizure in Gethsemane to His death on the Cross. They are symmetrically arranged so as to balance each other in the composition, and below on a broad margin are the words—

: Das . sint . die . waffen . iesu . cristi :

in Gothic characters.

At the four corners and along the sides of the composition are busts of the persons involved in the furtherance of the "Passion." At our upper left hand corner is Caiaphas, below is Herodes Agrippa, and at the lower angle Pilate. At the upper right hand corner is an attendant, below Judas kissing Christ, and lower still the head of Peter and two of the commoner attendants. At the upper half of the design is a Cross in the middle, with the superscription above. On the cross-beam hangs the purple mantle and the seamless garment of Christ, above which latter are the three dice. A large nail projects from each end of the transverse beam. At the lower part of the Cross projects a nail, immediately below which some branches of the wreath of thorns twist around the foot of the upright limb. On the left of the Cross the column of flagellation runs up obliquely from the foot of the former to the bust of Caiaphas; around this column is twisted the rope that secured our Lord. In the space bounded by the capital of the column, the bust of Caiaphas, and the end of the transverse beam of the Cross, is a hand holding a bundle of twigs to replenish the fire. At the right hand of the Cross a ladder runs up from its foot obliquely to the bust of Peter in the upper right hand corner. On the third rung of the ladder above stands a cock, and in a triangular space below, formed by the bottom of the seamless robe, the upright limb of the Cross and the ladder, is a large borer, which pierces a branch of the wreath of thorns. By the side of the ladder, and just above the heads of Judas and Christ, is a large knife—that which cut off the high priest's servant's ear.

Near the base of the column and the ladder is on each side a large five-petalled rose, in the centre of which is a cruciform nimbus bearing upon it an open hand with a bleeding wound in the middle from the piercing by the nail. Below the heads of Judas and Christ on the right hand is a lanthorn. At the pointed foot of the Cross is a large heart pierced on our left by a lance, from the wound caused by which runs a stream of blood. Above and parallel with the handle of the lance is a scourge with three knotted tails. On the opposite side is a forked reed holding a sponge, and underlying the reed diagonally is a rod for castigation. Below the heart are a large pair of forceps and a hammer. To the left of the former is another large rose, &c., bearing in its middle a wounded foot; a like rose and foot are on the other side by the hammer. Below the forceps and hammer are two crossed staves or wands passing through a loop of the loin cloth which was around the body of the Lord. At the lower left hand corner by the head of Pilate is a basin and ewer; at the opposite corner is the hand that smote Christ, and the branch placed in derision in his hand. From the foot of the Cross, underlying the four roses and passing down towards the bottom of the print, is the wreath of thorns formed of two stout interwoven branches, between which run the column and ladder, scourge, lance handle, rod, sponge reed, forceps and hammer. A double black lined border encloses the whole.

Colour has been resorted to. The woodwork, nimbi and metal objects are yellow. The wreath of thorns and rod are faint green, the flesh parts pale cinnabar; the blood-drops, roses, column, heart, and draperies varying shades of madder red. The utensils, branch, and border between the lines are coloured yellow.

On this print Weigel remarks—

"The inscription is Upper German, and towards Upper Germany, Augsburg, or Ulm the colouring points. From the form of the cross in the glory, from that of the sleeve-cuff on the hand, from that of the lance, of the knife, and of the

letters, it may be concluded that the print was produced during the second quarter of the fifteenth century. The paper is tolerably firm and smooth; a watermark is not present." (Op. cit. vol. i. p. 67.)

In connection with the "Instruments of the Passion,"¹ the following work may not be uninteresting to some of our readers.

"Mémoire sur les Instruments de la Passion de N. S. J.-C.," par Ch. Rohault de Fleury. Paris, MDCCCLXX.

[15 × 11 $\frac{2}{3}$ in.]

[Coloured.]

C. 9.

INSTRUMENTS OF THE PASSION.

LATTER THIRD OF THE FIFTEENTH CENTURY.

UPPER GERMANY.

(No. 45, WEIGEL.)



LESS complete series of the instruments of the "Passion" than the example just described.

On a little hillock stands a Cross with tablet and superscription; below the latter hangs a wreath of thorns, and then a large heart pierced at the lower region by a lance covers the upright limb of the Cross. On this heart lies the naked infant Saviour holding a scourge in the right hand and a rod in the left. A nimbus is over the head. At the four corners of the design are the pierced hands and feet, which appear to issue from small clouds. A nail projects at each end of the transverse limb of the Cross. A double border line encloses the whole.

This little symbolic print was formerly in the cabinet of T. O. Weigel. He remarks concerning it—

"The drawing is correct, but with extremely coarse and strong lines. The ink of impression is black, but has frequently not worked off, as, *e.g.* in the fingers and the right foot. The colouring is very coarse; the wreath of thorns, the hillock, the rod, and the upper border are of verdigris green. The shadow-edges of the Cross, the stream at the wound, the cloud of the right hand and the lower border are mineral blue.

The impression appears to have been taken with the press. A watermark is not evident. Not anything can be decided as to the age and source of the print; still the indication of the shadow-edge of the Cross with colour points to the second half of the fifteenth century. The technic is probably Upper German.

[3 × 2 $\frac{1}{2}$ in.]

[Coloured.]


¹ "The fifteenth century was the period when these subjects were most frequently represented, and it is rare to find an example so early as this one [pl. xviii. nr. i.] of the tenth century from the Saxon Benedictional of S. Ethelwood in the collection of the Duke of Devonshire. Here angels are holding some of the emblems of the Passion accompanying a representation of the Saviour coming to judgment." (Twining's "Symbols and Emblems," p. 38, p. 40. Pl. xix.)

C. 10.

THE SACRED CIPHER.

MIDDLE OF THE FIFTEENTH CENTURY.

SWABIA.

 HIS design is composed of the Cross and letters "y h s," symbolizing "Jesus;" "in Hoc signo;" "Jesus Hominum salvator." In the middle is the Cross, forming the upright part of the letter "h;" on the left of the latter is a large "y," and on the right hand the letter "s."¹

Above the Cross is a large crown, from which, at the upper part, spring three branches, bearing at their extremities appendages of an acorn-like character. The central and shortest branch bears three glands, the two other branches have one acorn each branch. Two branches also run out from beneath the crown, having acorns at their ends. These latter branches are longer than the upper ones, and are each looped once at their extremities. Below the Cross and cipher letters is an inverted lily (?) embedded in much ornamental leaf-work.

The design is enclosed within a double-lined border, and has been coloured. The border and crown are yellow, the Cross is crimson madder, the letters crimson madder, yellow, grey, and green; all these tints are present in the flower below.

"These colours," writes Weigel, "point to Swabia. The paper has not any water-mark. The print was produced probably about the middle of the fifteenth century—at least, the style and treatment of the ornamental portions tend to such an inference. The decoration of the crown with *eicheln* (glands or acorns) is peculiar; such has not previously come before me on analogous prints, and the symbolic meaning of which in relation to the general design is less clear and apparent than would have been that of ordinary leaf-work employed in its place. Perhaps it may be hence inferred that we have here to do with a playing-card designed for the ecclesiastical orders, and not simply with a representation of the religious symbols. Such playing-cards are present in our collection. The *eicheln* would not appear then out of place, and would simply illustrate the suit of 'glands' in German playing-cards." ("Anfänge, etc.," vol. ii. p. 175.)

We are not disposed to accord with this view of Weigel. In the first place, the size of the print, though not positively negating it, is certainly against it. In the second place, a gold thread or otherwise composed acorn-like ornament is an old and still frequent termination to decorative cords and bands.

[8 by 5 $\frac{3}{8}$ in.]

[Coloured.]

¹ See Twining's "Symbols and Emblems," p. xi. pl. v.

C. II.

THE VIRGIN AND INFANT CHRIST.

LATTER THIRD OF THE FIFTEENTH CENTURY.

UPPER GERMANY.

(No. 52, WEIGEL.)



HE figure of the Virgin is represented to below the chest, supporting the infant Saviour on her left arm. The Virgin looks towards the right hand, and on the Child upon her arm. On her head is a rich diadem ornamented with jewels, encircling which is a nimbus with broad border, adorned with large stars. The hair is combed back from off the forehead, and falls in soft waves upon the shoulders. Over the latter is thrown a mantle with an ornamented border, fastened with a jewelled brooch at the neck. The mantle is slightly open in front, disclosing the tunic beneath. The right sleeve of the latter is visible, and has an ermine cuff. Over the right shoulder of the Virgin passes obliquely a straight, double-edged, naked sword, its point directed towards the right breast, one end of the arm of the parry-guard touching the outer and lower part of the edge of the nimbus, while the handle abuts on the border line of the print. The Virgin raises the right forearm and hand in front of the chest, holding delicately with the thumb and index finger the extreme end of a scroll, which runs up by the right arm of the Child to above the Virgin's left shoulder. On this scroll is inscribed in monkish characters *Tu . es . alpha . et . o .*

The infant Saviour, supported by His mother's left arm and hand, looks towards our left. He extends the left leg and flexes the right one; between the legs passes the upright limb of a Cross, which rests on his left shoulder, and extends much above His head. The transverse beam of the Cross in part seems to rest on the outer edge of the cruciform nimbus encircling Christ's head. Christ places both hands on the front of the longitudinal beam of the Cross, from which, immediately above the left hand, projects the nail for piercing the feet. At the ends of the transverse limb project the nails for the hands, a large wreath of thorns hangs on the Cross between them, and above is a scroll having on it the letters *ī . n̄ . ī .* The infant Saviour is quite naked; the hair of the head is arranged as a mass of regular stiff curls.

Below the Virgin are clouds of the conventional type common to prints in the *manière criblée*, and from which she seems to spring.

At the upper right hand corner of the print is a broad scroll, bearing the following inscription in seven lines—

Ecce poistis e hic in ruiā;
et in rexuresioem multor
In iherusalē et in signu;
nō cōtradictet et tuā ipsius
si mam p anssiuit gladius
et rebellent ex multis
cordibus cogitationes.

This inscription, which, from the mistakes of the engraver and the manner in

which it has been inked and printed off, is very illegible, is taken from Luke, chapter ii. verse 34, viz.—

“Ecce positus est hic in ruinam, et in resurrectionem multorum in Israel: et in signum, cui contradicetur: et tuam ipsius animam pertransibit gladius, ut reve-
entur ex multis cordibus cogitationes.”

On the whole, this is a fine and striking composition, and, as respects some points, deserving of considerable praise. The drawing throughout is determinate and correct, while that of the hands of the Virgin is even delicate and refined, notwithstanding the heaviness of some of the lines. The expression and action of the Virgin mother are tender and agreeable, combined with a noble, even regal style. The weakest part of the design is the infant Christ, particularly as respects the extremities and head.

The forms are almost entirely in outline, a few muscular markings and folds about the neck and arms only being indicated. The impression has been carefully and richly coloured, adding much to the ornamental character of the print. It was formerly a notable piece of the Weigel collection, and concerning it its previous possessor made the following remarks—

“The impression has been worked off in black colour and in a generally satisfactory manner, though in many places the black is grumous [grisslich], and in others so thickly blurred as to have run over the forms intended to be indicated. This is especially the case as regards the inscription, the letters of which are so blurred as to be undecipherable without the aid of other inscriptions.

“The colouring is retained pretty accurately within the contours, and is rather rich in style. The inner disc of the nimbus [of the Virgin] and the external border of the latter are green, the outermost edge is black, and the innermost border circle is cinnabar red in colour. The stars in the border of the nimbus, the Virgin's hair, as also that of the child, the crown, the knob and parry-guard of the sword-handle, the upper side of the cross, the brooch, and the lining of the mantle are of a deep ochre yellow. The mantle of Mary is of a brownish pale carmine red. The border has yellowish-green edges, and a middle part with alternating cinnabar red, white and verdigris green diagonal stripes in it. The tunic and the outer portions of the clouds are of a slate grey, as is also—though pale—the sword-blade. The mouths of Mary and of the Child, the disc of the glory of the Child, the handle of the sword and the inner side of the clouds are deep cinnabar red, the flesh parts of pale cinnabar red colour. The sides of the Cross, the border, and part of the cruciform appendage of the Child's glory, are of a pale carmine red; the inner part of the cruciform appendage, the crown of thorns, and the under stratum of the clouds are of a like green colour to that of other green objects. The cuff of the sleeve, the edging of the clouds and the scrolls are of the natural colour of the paper.”

A black, but here and there imperfectly impressed, line encloses the composition.

The technic is indisputably that of Upper Germany, but to judge from the style of colouring adopted, particularly from the dirty, cloudy carmine red, the yellowish-green, and the dirty, dark ochre yellow colours, it can hardly be that of Swabia, though the free use of cinnabar points to Augsburg.

The form of the parry-guard and the stiff, hooked folds of the drapery, would place the time of the production of this print in the middle of the second half of the fifteenth century. A watermark is not apparent.

[15 × 10 $\frac{3}{8}$ in.].

[Coloured.]

C. 12.

THE VIRGIN AND CHILD WITH FEMALE
SAINTS, OR A "HORTUS CONCLUSUS."

LATTER THIRD OF THE FIFTEENTH CENTURY.

PAYS-BAS (?).

(No. 53, WEIGEL.)



HE Blessed Virgin with the infant Saviour and eight¹ female Saints are seated in a circle within a garden, the composition representing a variety of that which is known in Art History as a "Hortus Conclusus," which embodies the words in the "Canticum Canticorum," cap. iv. v. 12-15—

"Hortus conclusus soror mea sponsa, hortus conclusus, fons signatus . . . fons hortorum."

Above and about the centre of the circle sits the Virgin, directed slightly towards the left (of the spectator), holding the infant Christ on her lap, whom she inclines towards St. Catherine. On the head of the Virgin is a richly decorated crown, on the high and open arch of which is a small cross. A circular nimbus is also present. The ample mantle, which spreads in folds upon the ground, is open above in front, exposing the tunic, girdle and left hand, which touches tenderly the infant's right foot. The head-cloth falls gracefully over the Virgin's shoulders. The infant Christ is entirely naked, and is supported on His mother's right thigh by her right hand. A cruciform nimbus is over the Child's head; He puts out the right hand to meet the right hand of St. Catherine, and places the left hand on His chest, while He looks down upon the union of their hands.

On the right hand side of the Virgin sits St. Catherine of Alexandria, whose head is encircled by diadem and nimbus. At her feet is a wheel lying flat on the ground, in her left hand the handle of a straight sword directed obliquely downwards to the wheel. St. Catherine puts forward her right hand to meet that of the infant Christ, about to place the ring upon her finger, which ring, however, is not here to be satisfactorily made out. This action represents the "Marriage of St. Catherine," which, "however treated, must be considered as a strictly devotional subject; it is not an incident, it is an allegorical vision implying the spiritual union between Christ and the redeemed soul. This is the original signification of the subject, and there can be no doubt that the religious interpretation of the 'Song of Solomon,' with all its amatory and hymeneal imagery, led the fancy to this and similar representations . . . the introduction of angels as attendants or of beatified personages as spectators, or other ideal accessories, must be considered as strictly in harmony with the subject, lending it a kind of scenic and dramatic interest, while it retains its mystical and devotional character." ("Sacred and Legendary Art," p. 287.)

On the other side of the Virgin is St. Dorothea looking towards St. Barbara on the right. A nimbus encircles her head, around which is a wreath of roses. She holds a basket of flowers (roses?) before her. By her side sits St. Barbara, who looks up at St. Dorothea. Over her head is a nimbus, and the long hair falls be-

¹ A small part of the drapery only of one Saint is represented.

low the shoulders. Her mantle is slightly open over the chest, exposing the tunic and girdle. She supports a tower on her knees with both hands. There are three windows in the tower, which is circular and surmounted by a slender-pointed top, at the extremity of which is a knob.

Next, and at the lower part of the circle, sits St. Margaret, whose back and profile-face are towards the spectator. Both diadem and nimbus encircle the head, the long hair of which descends below the waist. The mantle of St. Margaret falls completely down from the shoulders, displaying the left arm and tight-fitting tunic. The Saint's left hand rests upon her knee, and from it passes down a cord or chain securing a dragon by the upper part of the body, who is on the ground in front turning his open mouth towards the right. St. Margaret looks towards St. Apollonia, who is seated next to her, and in the front of the general circle of beatified attendants. The back of the latter Saint is towards the spectator, while her profile-head is turned towards St. Margaret, whom she appears to be addressing from the upraised position of her right hand. St. Apollonia holds erect in the left hand a pair of large forceps, containing a tooth. To the left, on a level with St. Apollonia, sits a Saint [St. Beatrix; St. Brigida of Kildare?], whose name it is not easy to determine, since the lower part of the print has been torn away, and with it probably the representation of an emblem which might have made the diagnosis easy. The front of this Saint is turned towards the spectator, the three-quarter profile-face and her action are directed towards the left, where sits St. Ursula on a level in the circle with St. Margaret on the right. The unknown Saint holds a long and lighted candle in her right hand; her left hand is on her lap. She is clad in mantle and tunic, the former open in front; her long hair falls over the shoulders; a nimbus encircles her head. She appears to address St. Ursula on the extreme left. On the head of the latter are both diadem and nimbus; she holds a large arrow in the left hand. She turns towards, and appears to address, the Saint with the lighted candle, throwing back the head somewhat and raising the right hand. Above St. Ursula is seated another Saint, but of whom only a small part of the nimbus and of the drapery is represented. A strip of the impression is defective at this side, from which parts of a tree, of the wall, of St. Ursula, and of the Saint above her are wanting.

The "Hortus Conclusus" is within a low octagonal wall and contains four trees at the background with flowers and herbage sparsely scattered in front.

This print was formerly in the Weigel collection, and is referred to in the "Anfänge, etc.," as follows—

"The drawing of our print, though certainly not incorrect, is nevertheless rather hard; the folds of the draperies are often angular, and not satisfactorily cast. Here and there in the draperies, particularly in those of the Blessed Virgin, some hatchings may be found. The technic is heavy and craftsman-like, and the expression given to the faces by the draughtsman has been rendered in a laboured and imperfect manner. The impression worked off in black colour with the press is not everywhere sharp, and is often grouty or grumous, as, *e.g.* in the hair of the persons seated lowermost in the circle, where there is much black colour, and in many of the emblems. The colouring is of a negligent kind, and very peculiar in respects the colours selected. It is true that the mineral green employed for the trees, the ground, the tunics of St. Margaret, St. Barbara, and of the unrecognizable Saint is of usual occurrence, as is also the deep ochre yellow of the nimbi, the crowns, hair, tree-stems, and wooden objects. The like may be stated of the mineral blue employed in the mantle of the Blessed Virgin. On the other hand, the use of mineral green for the wall, as also the following circumstances, are striking. The Blessed Virgin wears the Imperial Crown (Empress of Heaven, see Grimm, 'Preface zur Goldenen Schmelde des Konrad von Würzburg,' S. xxxvii. f.), the hoop or arch of which, going transversely over the crown, and bearing the cross, is *violet*, and the semi-hoop, passing from the back to the central point of the chief hoop, is bright blue in colour. The tunics of St. Katherine, of the

Blessed Virgin, and the mantle of St. Dorothea are of a cherry-red colour, in various gradations. The mantles of St. Ursula and of St. Margaret are dark violet, the first redder, the second bluer in tint than the other respectively. The drapery of St. Apollonia is green, shaded with violet, giving rise to a 'watered' appearance. The colours here noted are peculiar to this print, and have not been observed by us elsewhere. From this style of colouring we must conclude that our example was not produced either in Swabia or in Franconia. Perhaps this style of colouring sprang from Cologne or from Burgundy.

"The arrangement of the hair of the females, the strong curls of the infant Christ, the close-fitting bodices of the tunics, the already somewhat angular folds of the draperies, the strong marking of the female breast, and the mannered action of the right hand of St. Apollonia, induce us to ascribe the production of the print to the third quarter of the fifteenth century.

"The paper is strong, somewhat grey in colour, and has the bull's-head, with a short stem ending in a cross, as water-mark."

According to the author here quoted, there is a picture ascribed to Meister Wilhelm, of Cologne, in the Royal Museum at Berlin (No. 1238), which has much analogy to the present composition. The student will do well to turn to some copy of the much discussed "Brussels Print of 1418" for a modified treatment of the present subject. References to such copies may be found in the author's "Introduction, &c.," vol. i. p. 168.

[10 × 6½ in., imperfect.]

[Coloured.]

C. 13.

SAINT JEROME.

MIDDLE OF THE FIFTEENTH CENTURY.

UPPER GERMANY.

(No. 24, WEIGEL.)

(*One of the Four Fathers of the Latin Church, Cardinal.* ✠ 420.)



T. JEROME is seated in the middle of the composition, occupying nearly its entire length. He is directed towards our left hand, where sits the Lion. To the right of the Saint is a desk with an open book on it, above which is a lanthorn with a light, suspended by a thick cord from a kind of gibbet-like support which springs from the border line of the print. St. Jerome is of youthful appearance, is in cardinal's costume, with a nimbus over the hat. The flowing cloak is open slightly in front over the chest, displaying the tunic beneath.

The Lion is of the heraldic type, and rather grotesque in appearance. He raises the left paw to the hands of the Saint, who is extracting the thorn from it. Above the Lion, and forming part of the background, are rocks and two trees. The angular steps of the seat on which St. Jerome is seated descend to the inner and lower border line of the print.

Above the head of St. Jerome is written, in MS., in black ink, *Sanct⁹* *Geronim⁹*, in red ink *ieronim⁹*, and again in black ink, in large characters, *Jeroni⁹*. Lower down, near the right shoulder of the Saint, is written in small and now faint characters—

"*Sancto gerom ora pro mc—?*"

On one page of the book open on the desk may be read—

“*De sancto ierome o/ra pme/ff. sk.*”

The print has been coloured. The nimbus, tree stems, lion, seat, desk and lantern are yellow. The cardinal's hat, light in the lantern, cord of the latter, lion's tongue, &c. are of red lead of various gradations. The mantle and rocks are of carmine madder; the foliage, and part of the ground and background, are of a bright green tint; yellow colour has been applied between the double black border lines. The face of the Saint and the cape of his mantle have been left white, with the exception of the mouth, which is bright red. The marking of the folds of the drapery is peculiar.

The bright style of colouring adopted leads to the supposition that Bavaria, or at least Upper Germany, was the place of origin of the print.

[$7\frac{7}{8} \times 5\frac{1}{8}$ in.]

[Coloured.]

C. 14.


SAINT NICHOLAS OF TOLENTINO.

MIDDLE OF THE FIFTEENTH CENTURY.

GERMANY.

(*A chief Saint of the Order of St. Augustine.* ✠ 1305.)

(No. 35, WEIGEL.)

EXT to the patriarch St. Augustine, the chief Saint of the Order of the Augustines, is St. Nicholas of Tolentino. He is here represented standing, clad in the habit of his Order, tonsured, the head encircled by a large and bordered nimbus, and with a six-rayed star upon his breast. In his left hand he holds a long blossoming lily stalk, and in the right hand a dish, on which are two birds, one of which has large outspread wings. The Saint is beardless and of inexpressive countenance. On the right hand kneel three figures, apparently father, mother and son. The father wears a short coat without collar, buttoned in front, and having a skirt with full folds, such as appears on the dancing figures of certain Italian tapestries, which are considered by Keller to be of Italian origin. His yellow hose reach to the soles of his feet. The mother is draped in a long close mantle and folded linen head-dress. The son has on a short coat without collar, girded round the waist. All three figures raise their clasped hands, and look up to St. Nicholas as if asking for his intercession.

On the left hand is a long, broad and waved scroll, running the whole length nearly of the print. On this scroll is inscribed, in rather large monkish characters—

“*Sanctus x nicolaus x de x torentino x Ordinis x sancti x Augustini x.*”

A single black border line encloses the composition. The print has been slightly cut away at the lower part.

Colour has been had recourse to. The long cowed robe of the Beatified Augustinian Friar is of a dark brown, from below which robe on one side at the feet (not visible), and over each wrist, small portions of the white under-dress may be seen. The waist girdle is of a deep maroon colour. The star, the border of the nimbus, the bodies of the birds, the dish and

the hose of the kneeling father are dirty yellow. The disc of the nimbus, the draperies of the kneeling female and her son, the wings of one bird and the scroll are of a madder red colour. All the faces and hands are shaded in light red; the lily stem and foreground are bright green.

Though the countenance of the Saint is very poor in design and expression the drawing generally is easy and correct, and the actions of the kneeling figures in particular are good.

"The draperies are long, flowing, and soft. In their folds are to be seen the small hooks only which had already appeared before the year 1450. The impression was taken with the rubber most probably. The ink of impression is of a deep black colour, and has sunk through the paper. The colouring is careful and lively. . . . The paper has half an ox for the watermark. The print was most likely produced shortly after the canonization of the Saint, or towards the middle of the fifteenth century, as is evidenced by the flowing draperies and their soft folds." (Weigel.)

[$9\frac{6}{8} \times 7\frac{1}{2}$ in., imperfect.]

[Coloured.]

C. 15.

SAINT SEBASTIAN.

MIDDLE OF THE FIFTEENTH CENTURY.

BAVARIA.

(*Patron Saint.* ✠ 287.)

(No. 29, WEIGEL.)



N a hillock in the middle of the foreground of the composition stands St. Sebastian, bound to a tree, the heavily-leaved top of which extends from the Saint's shoulders to the upper border line of the engraving. The head is slightly directed in action towards the right, the hair is dense, and the Saint is bearded; a circular nimbus surrounds the whole. The body is pierced by nine arrows, and is undraped with the exception of the clothure of the hips by narrow close-fitting drawers. On our right are two soldiers, one of whom is drawing a bow and arrow on the Saint; the other is holding an arrow in his mouth while he gets ready a cross-bow, which he supports on his right knee and leg, as he rests on the edge of the hillock. The caps of these men are rather peculiar, being round and close-fitting at the tops, and having broad bands of fur (?) at the lower parts. The soldier with the cross-bow has on short black boots. On the left hand stands another soldier drawing a bow and arrow on the Saint. His hat is slouching at the brim, and sharply pointed at the top; he has on soft yellow leather boots, folded over at the knees. The style of the sleeves is noteworthy. The drawing of the tree foliage is careful and peculiar, quite out of the conventional manner of the time. The folds of the draperies do not exhibit any hooked forms.

The print has been coloured. The body of St. Sebastian has been left white, the nimbus, tree stem, bows, arrows and boots of one soldier are bright yellow; the tunics of two of the soldiers are of madder; the dress of the soldier with the cross-bow and the cap of the one on the left are brownish-grey in colour; the hair of the Saint and the fur of the caps of two of the soldiers are of a deep brown. The foliage and the foreground are bright green. A rather broad black border encloses the composition.

According to Weigel the impression "appears to have been taken with the rubber. The costume points to the end of the second quarter of the fifteenth century as the time of the print. We conjecture that it was produced at Al-tetting, the patron Saint of which was St. Sebastian. The style of colouring agrees with that of the prints of Upper Bavaria. The watermark is a bull's head, of which the lower part only is visible." (Op. cit. vol. i. p. 3.)

[$7\frac{6}{8} \times 5\frac{3}{8}$ in.]


[Coloured.]

C. 16.

A FEMALE SAINT AND MARTYR.

LATTER PART OF THE FIFTEENTH CENTURY.

PAYS-BAS(?).

 N a raised step in the foreground stands a female Saint, directed in action towards our left. On her head are a diadem and nimbus; the long hair falls over the shoulders. She is clad in mantle and tunic; in her left hand she bears a palm branch erect and raises the right to a level with her waist, which is high. Her feet are just visible, clad in shoes. She appears to stand beneath an ornamental arched canopy, which is supported by a column on each side, the bases of which columns come down in the foreground to the inner border line of the print, and are somewhat in advance of the feet of the figure. Above, however, the head and nimbus of the Saint are in advance of or before the upper part of the canopy which springs directly from the capitals of these same columns, showing great carelessness of design.

Between the columns and behind the figure hangs a floriated curtain or drapery. On the top of a circular ornament placed on the upper edge of the arch of the canopy at each side sits a bird in profile. A broad double-lined border encloses the design. In the upper border space is an inscription partly in reverse, the words being intended apparently for *Sant . Martyr*, but relative to what Saint and Martyr we cannot decide, as not any particular symbol nor personal attribute is present. Though the proportions are bad, some parts of the drawing show practice and knowledge, while others are wretched.

Colour has been applied in a coarse and heavy manner. The disc of the nimbus, diadem, palm branch and lining of the mantle are yellow; the border of the nimbus, mantle, arch of the canopy and columns are shades of red madder; the curtain and ornaments of the canopy shades of green. The step, capitals and part of the bases of the lateral columns are yellow. The border between the lines is also yellow.

The technic of this print is peculiar. At first sight it appears that much of it is of handwork alone, but close examination will show that the handwork has been confined to thickening some of the lines and filling up the spaces between lines imperfectly worked off in the impression. The different coloured inks in such lines betray the process. We suspect that there was both intagliate and relief work on the original metal, which was executed probably for experimental purposes. From the form of the letter we read as a *t* in "Sant," we incline to think this print may be of Flemish origin.

[$6\frac{7}{8} \times 4\frac{1}{2}$ in.]

[Coloured.]

C. 17.

FOUR CUTS FROM THE "HORACE" PRINTED
AT STRASSBURG.

1498.



CUT *a*. The illustration to the tenth ode of the second book, fol. xxxviii. G ii.

lxi. L i.

Cut *b*. The illustration to the thirteenth ode of the third book, fol.

Cut *c*. The illustration to the fifth ode of the fourth book, fol. lxxx. *verso*. O ii.

Cut *d*. The illustration to the tenth ode of the fourth book, fol. lxxxvi. P ii. On the *verso* is the illustration to the eleventh ode of the fourth book.

The work from which these cuts have been taken has the following title (above a large cut on the *recto* of the first leaf) in Gothic characters—

“Horatii flacci Venusini.
Poete lirici opera cu qui
busdam Annotatib^{us} Imaginibusque pulcher
rimis. aptiaque ad Dbarū concēūs r sentētiās.”

On the *verso* of folio ccvii. is the following colophon, the first line of which is in Gothic characters, the four other lines are in Roman type—

“Elaboratum impressumque est. Hoc elegans Orna

tum : splēdidum : comptumque Horatii flacci Venesini. lyrici Poete opus. cum
utilissimis ar
gumētis : ac imaginibus pulcherrimis : in celebri : libera : imperialique urbe
Argentina. opera
et ipensis sedulis q̄que laborib^{us}. Providi viri Johānis Reinhardi cognomēto
Gürninger ci
vis eiusdē urbis argētinenſis : q̄rto idus Marcii—absolutu vero Anno domini
M.cccc.xcviii.”

Dr. Dibdin, in noticing this edition of Horace (“Bibliotheca Spenceriana,” vol. ii. p. 90), remarks—

“The first and every book of the odes, and indeed of the entire works of Horace, are filled throughout with a profusion of small whole-length figures constantly repeated. These figures are occasionally the same in character with those which appear in our own early printed books of the fifteenth century, especially in the Shepherd’s Calendar. The collector may also meet with them in the small pieces of Copland and Wyer, as well as of almost every printer of the same period ; . . . nor must it also be concealed that the greater number of them will be found in succeeding early editions of Virgil and Horace.”




DIVISION D.
WOODCUTS.





PREFATORY REMARKS.

FROM the history of wood engraving having now become a part of popular knowledge, and considering what has been already stated in former prefatory remarks, we may be excused from entering here into details which otherwise might have been not unnecessary. It must suffice to call attention to the following points only in connection with this department of Art.

1. The earliest date hitherto met with on an impression from an engraved wood block, and which is generally accepted as genuine, is 1423. This date may be seen on the well-known "Buxheim St. Christopher" in the possession of Earl Spencer, which was shown at the "Caxton Celebration Exhibition," held at London in the year 1877. It is not improbable, however, that this particular impression was worked off a few years after the block had been engraved; but this remains an open question.

2. There is a print known as the "Brussels" or "Malines Print"—the Virgin and Child and four female saints as a *Hortus conclusus*—on which is the date 1418. But it is the opinion of some good authorities that the numerals on the print have been tampered with, Passavant having gone so far as to maintain that the date had been originally 1468. Be this conclusion correct or not, it must be admitted that there are sufficient doubts as to the validity of the date 1418 as to authorize objections to the precedence of this print over the St. Christopher of 1423.

3. There are reasons for believing that a few impressions from wood blocks engraved before 1423 (and 1418) have come down to

us. But these extremely rare examples have not any dates on them, and it is their intrinsic characters of design and technic alone that may incline the observer to accept or reject the early dates assigned by certain writers for their production. We know for a surety, however, that the death of an "incisor lignorum" is recorded in a necrology of the Nördlingen Franciscans, which ends with the commencement of the fifteenth century,¹ and that a person was entered on the Bürger books of Nürnberg as *Hans Formschneider* in the year 1397. Exception has been taken, nevertheless, to these early records, it having been supposed that "incisor lignorum" may refer to a wood carver, and that the early Bürger books are not to be depended on for exactness.

"The Bürger books," writes Heller, "were very superficially compiled, and the profession was but seldom given. Some persons were named either after their trades or their birthplaces, as, for example, Hans Schmidt, Hans Formschneider, Hans from Apolda. The information obtained from these books is, therefore, not always to be trusted, and a person who appears as *Formschneider* may as readily have had this name as a family name, as the term to signify his business. Thus in the Bürger books of Nürnberg of 1397 there appears a 'Hans Formschneider,' but he was a tailor, and his name was Hans Forman. In the Nördlingen books may be found one 'Hieronymus Brieftrucker,' but he was a shearer." (Op. cit. p. 25.)

An impression from the seal "S. Johannis Plebani," rector of St. Moritz at Augsburg, with the date of 1407 on it, is extant and has been impressed from a seal engraved in relief either on metal or on wood—but from which is doubtful. But independently of all actually recorded dates earlier than the time of the St. Christopher if the date of the latter print be accepted as truly denoting the time when it was produced, 1423, and the design and technic of the print be considered, it surely must strike every one that, although it exhibits traces of the childhood of the art, the cut in which they occur must have had predecessors. It can scarcely be supposed, considering the state of the arts at that time, that the first trial in the practice of wood engraving should have turned out so successfully and that it would be provided with a date. That none perhaps, or so few and doubtful of the immediate contemporaries of the St. Christopher have reached our time, is explainable probably in the following manner. The cuts in question were printed off on a soft and tender cotton paper and distributed chiefly among common people and children at the schools of brotherhoods and convents. Hence they became soon destroyed. Had printed books existed at their period

¹ Heller, "Geschichte der Holzschneidekunst, etc.," Bamberg, 1823, pp. 19, 25.

or had MSS. been in the hands of the many, some of these incunabula might have descended to us in the way that others of a later origin have done—pasted in the covers or on the leaves. But such was not likely to have been the case, the commonalty in general could not read even if such books had existed, or if MSS. had been within their reach. Those persons who then possessed manuscripts and MS. books belonged to the higher and richer classes, and to them whose tastes had been formed on the delicate and beautiful work of the *miniatori*, such, too often uncouth and gaudy prints, as many of these *primitiæ* must have been, would offer but small attraction; hence their chances for preservation were reduced to a minimum.

It is not unlikely, however, that could we now see certain of the earliest predecessors of the Buxheim woodcut, which have escaped us, they might be found less uncouth and Gothic than are their immediate successors, since it is probable, as before observed (p. 50), that traces of the Byzantine characteristics of religious Art would have pervaded them instead of their being merely a craftsman-like and vulgar translation of the Gothic principles of the schools of Flanders and of Cologne. Be this as it may—if when we look at the St. Christopher, with a date of the first quarter of the fifteenth century, and confess it must have had its forerunners, what are we to think when we look at some of the block books to which not a few persons have been disposed to assign a nearly, if not quite, as early a time of origin? That certain of these xylographs, as *e.g.* the “*Ars Memorandi*” and the “*Apocalypse*,” may not be much younger than the print in question may be conceded perhaps, as also that not much more talent, whether of design or technic, is displayed in them. Yet of these, as of other incunabula, it may be said that inferiority of design and technic does not necessarily imply antiquity, as a work may be simply bad and not old. But what are we to say of the “*Ars Moriendi*,” the first edition, now in the General Library of the British Museum? Of the first edition—so considered by some—of the “*Biblia Pauperum*” belonging to the department of Prints and Drawings? Some of the designs in the first work are worthy of Van Eyck himself—they are beautiful—and their technical execution far beyond anything like that of the other incunabula which have been mentioned. To several of the designs and figures in this particular edition of the “*Biblia Pauperum*” also high praise may be given—if not so high as in the case of the “*Ars Moriendi*”—for the manner in which the drawing and technic have been carried out. In these xylographs so much artistic feeling and of practised manipulation is clearly visible, as to show that both designer and engraver were, relative to their times, masters in their arts. If such be the case, it must be assumed that these works were produced some time

—perhaps a quarter of a century—after the St. Christopher, or that when the St. Christopher was produced there was far higher talent engaged in the same department of Art than we should be warranted in inferring from the St. Christopher alone.

M. Ch. Ruelens, of the Royal Library at Brussels, has recently (1877) published, as the sixth part of the “Documents Iconographiques et Typographiques de la Bibliothèque Royale de Belgique,” an account of a “*Légende de St. Gervais*” in MS., illustrated with woodcuts which, as far as the designs go, he awards directly to Van Eyck. M. Ruelens observes—

“Our attribution of the *Légende* to Jean Van Eyck is marked by great boldness, we admit. However, we do not go so far as to pretend that he himself cut the wood blocks. He confined himself probably to furnishing the drawings of the compositions, drawings which a ‘*tailleur d’images*’ rendered as he could. But under any circumstances the work bears the living imprint of the intervention of the master . . . We believe that the *Légende* was executed after the death of Hubert, between 1426 and 1440, the year of the death of Jean. Since it might happen that the reproduction of the fragment of the *Agnus Dei* ensued while the wound to the heart of Jean caused by the loss of his brother was still bleeding, we are the more inclined to restrict the preparation of the *Légende* to between the years 1426 and 1432.” (Op. cit. pp. 8, 9.)

Hubert Van Eyck died in 1426, Jean in 1440; Meister Wilhelm of Cologne died in 1378, and Meister Stephan, the pupil of Wilhelm of Cologne, in the year 1451.

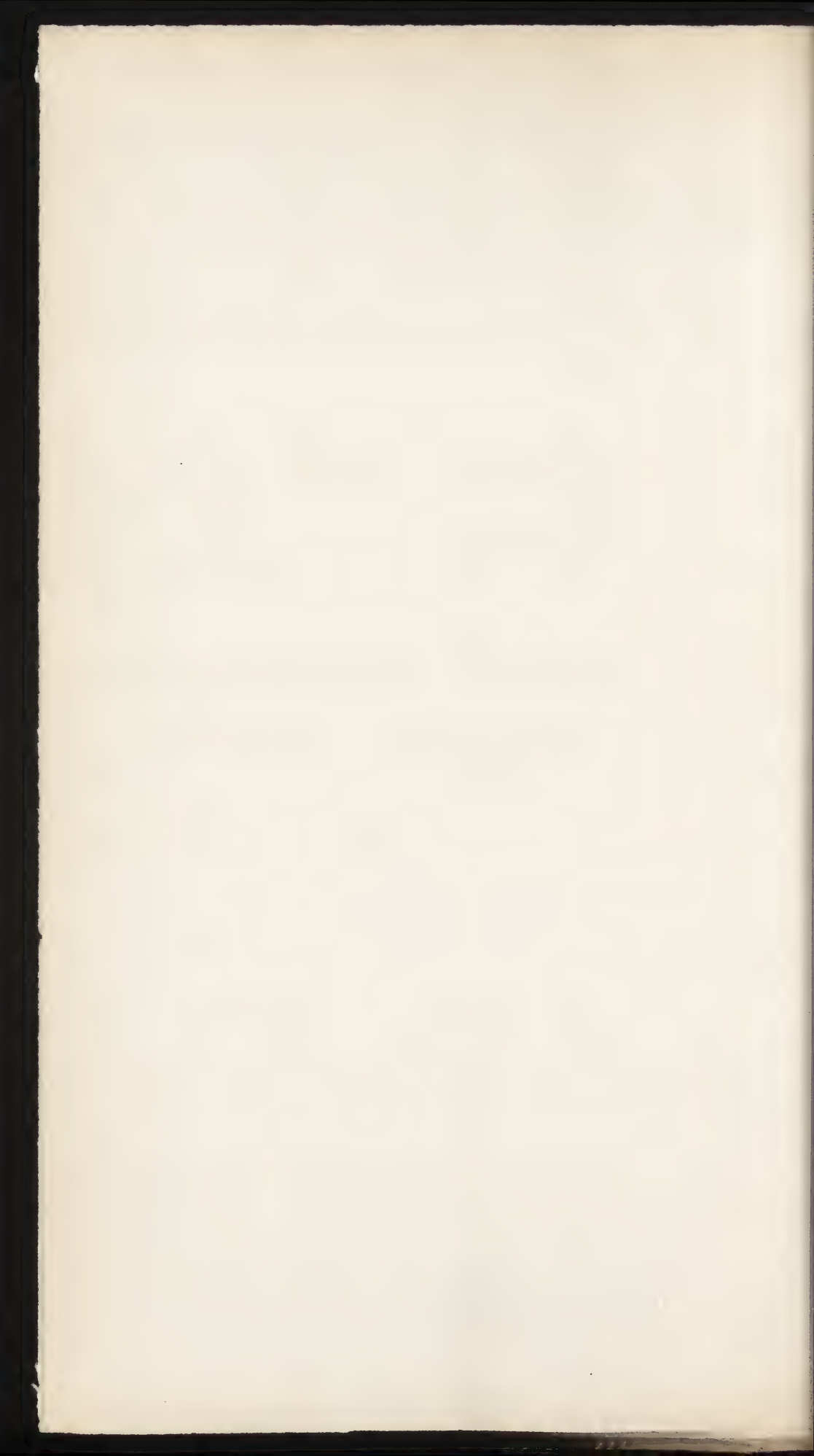
Whoever were the able designers of some few of the early and better works of the fifteenth century, the examples which we have received of their capabilities are certainly few in number. The mass of the prints of that time are, as before remarked, more noteworthy for their want of good drawing and of refinement of treatment than for their possession of such characteristics. Who the authors also of these latter prints were, we know not, as they do not bear any recognized mark, cipher, &c. to indicate the names of their producers, or the localities of their production.

As we approach the end of the fifteenth century, however, we can in some instances make reasonable conjectures, but even then, and during the early part of the sixteenth century, the woodcuts which come before the iconophilist, and have hereafter to be described, are most justifiably entitled—as they generally are, indeed—“Anonymous.”

Among the examples under the present Division (D.) may be

ound two or three which might with some propriety, we think, have been placed among the impressions from metal plates engraved in relief. But knowing the difficulties often attendant on the diagnosis between the two classes of impressions here implied, we have preferred allowing them to remain in that division under which they were arranged when they first came before the notice of the present writer.







D. 1.

BIBLIA PAUPERUM (PRÆDICATORUM).

MIDDLE OF THE FIFTEENTH CENTURY.

NETHERLANDS.

FORTY-EIGHT folios or sheets of an original edition of the Block Book, generally known as the "Biblia Pauperum," a title which we agree with Heller, Chatto, and some others, in considering as misleading, and that should be changed to "Biblia Pauperum Prædicatorum."¹

The complete form of this edition consists of forty folios—signatures **a** to **v** twice over. These signatures—Gothic letters—are placed immediately above the middle division of the central triptych in the space formed by the divergence of the two scrolls, running at the lower part of the upper compartment of the general composition. The letters of the first twenty sheets are without points (**a**) before and after them; those of the second twenty have points before and after them (**a' a'**), with the exception of the letters **n**, **o**, **r**, **s**, which are devoid of points. In the present copy, the sheets of signatures **b** and **c** are wanting.

As originally issued this Block Book of forty leaves (in one edition there are fifty leaves), of small square folio size, received the impressions from the engraved blocks on one face only of the leaf—anopistographic. The impressed faces were placed opposite each other, two by two, in sequence; the second impressed page being opposite the first, the fourth to the third, and so on. By these means the blank sides of the second and third leaves, the fourth and fifth, &c. become also opposed to each other, so that when they were pasted together the work assumed the appearance of a book printed in the ordinary way on both sides of the paper. The two impressed pages which throughout the book face each other occupy the same sheet of paper, and appear to have been printed from a single block, so that the entire work of forty pages was engraved on twenty blocks.

The copy in the Print Department of the Museum has been cut in half sheets, which are now (1878) loosely mounted on thin cardboard. In some respects it answers to the first edition of Heineken, in others to the second; to the fifth of Cotheby, and is one of the "three original editions of the Latin Bible of the poor" of Berjeau ("Livres Xylographiques," p. 23).

¹ Consult on this point Heller's "Geschichte der Holzschneidekunst, etc.," Bamberg, 1823, p. 341; Jackson and Chatto's "Treatise on Wood Engraving," London, 1839, p. 101; and Weigel's "Anfänge, etc.," vol. ii. p. 128.

Of the edition before us there are several copies or versions.

Some years since the present copy was in the possession of the late Mr. Samuel Woodburn (wanting, as it does now, signatures *b* and *c*), after which it passed into the collection of engravings formed by Mr. Cunningham—a collection purchased entire by Mr. Smith, and by him sold to the trustees of the British Museum.

It is quite beyond the province here of the writer, and of the character and limits of this catalogue, to enter on a general critical history of the various versions and editions, whether MS., xylographic, or typographic, of this Block Book—the “*Biblia Pauperum*.” The subject has been largely treated of by several well-known writers, and to these reference must be made for information concerning it.

From among authorities on the subject of the “*Biblia Pauperum*,” the following may be selected as likely to answer the purpose of the general inquirer—

“*Idée Générale d'une Collection complete d'Estampes.*” Par C. H. von Heineken. Leipsic et Vienne, 1771. p. 292.

“*An Enquiry into the Origin and Early History of Engraving, etc.*” By William Young Ottley. London, 1816. Vol. i. p. 111.

“*A Treatise on Wood Engraving, Historical and Practical.*” By John Jackson. London, 1839. p. 101.

“*Principia Typographica.*” By Samuel Leigh Sotheby. London, 1858. Vols. i. and ii.

“*Catalogue Illustré des Livres Xylographiques.*” Par J. Ph. Berjeau. London, 1865. p. 23.

Also, by the same author, “*Biblia Pauperum*,” reproduced in facsimile from one of the copies in the British Museum. London, 1859.

“*Die Anfänge der Druckerkunst in Bild und Schrift.*” Von T. O. Weigel und Dr. Ad. Zestermann. Leipzig, 1866. Vol. ii. p. 128.

In the “*Introduction*” to M. Berjeau’s facsimile copy, a full list of writers on the subject from the year 1487 to that of 1858 is given.

It will be our duty here simply to describe such specific marks characterizing the technical execution of the present copy as may serve to indicate its relation to other editions and copies of the *Biblia Pauperum*.

Previous to doing this, however, we cannot refrain from placing before the reader the following cautionary observations of T. O. Weigel, when noticing M. Berjeau’s reproduction of this Block Book—

“The copyist¹ of the London example, from not properly understanding the original, made many mistakes [in the text]; and just as Heineken did not read them aright, so Berjeau has not always hit on what is the true reading. Thus the alterations made by the latter, and given in the ‘*Interpretatio typorum*,’ appear to us unjustified. The number of places in which, based on a comparison of the very readable text of the Leipzig Town Library copy and the text of the Vulgate, we differ from Berjeau is too great for us to indicate their details here. We must therefore, confine ourselves to declaring that M. Berjeau’s text cannot pass as trustworthy, a declaration the more necessary since bibliographers of repute, like Dibdin and Falkenstein, and, more recently, Sotheby, have trustingly copied the errors of Heineken, and hence Berjeau also—whose great services we would as willingly acknowledge as we do those of Heineken—may without examination lead to erroneous conclusions.” (“*Anfänge*,” vol. ii. p. 136.)

The central triptych of the illustrations in the “*Biblia Pauperum*” is formed or divided by four columns, which are sometimes shaded and sometimes not according to the edition. It has been supposed that the plan of the original edition of all was to shade three of the columns (beginning with the column

¹ i.e., the old copyist of the original issue, from whose copy of the latter we made the facsimile which M. Berjeau published.

the left hand), and to leave the fourth column unshaded, since the greater number of the sheets of the supposed original edition exhibit three columns only shaded.

Secondly. The central mouldings of the bases of the two inner columns of the triptych are sometimes shaded, sometimes not, as *e.g.*—



Thirdly. In certain editions the signature letters of the second twenty cuts are without points, as before remarked.

These characters and their modifications will be made to serve here as diagnostic features, arranged in the following table.

In the first column of the table are the signature letters, pointless or pointed, as they occur in the Print Room copy. In the second division, the number of columns of the central triptych which are shaded is indicated. In the third division is a key to the shading or not of the central moulding of the bases of the inner columns of the triptych. When a moulding is shaded it is marked I, when plain O.

SIG.	COLUMNS SHADED.	MOULDINGS SHADED.
a	4 —	I — I
d	4 —	O — O
e	4 —	O — O
f	3 —	I — O
g	3 —	O — O
h	3 —	O — O
i	2 —	O — O
k	3 —	O — O
l	3 —	O — O
m	2 —	O — O
n	3 —	O — O
o	3 —	O — O
p	2 —	O — O
q	3 —	O — O
r	3 —	O — O
s	3 —	O — O
t	2 —	O — O
u	2 —	O — O
·a·	2 —	O — O
·b·	2 —	O — O
·c·	2 —	O — O
·d·	2 —	O — O
·e·	3 —	O — O
·f·	3 —	O — O
·g·	3 —	O — O
·h·	3 —	O — O
·i·	2 —	O — O
·k·	2 —	O — O
·l·	3 —	O — O
·m·	3 —	O — O
n	2 —	O — O

Sig.	COLUMNS SHADED.	MOULDINGS SHADED.
o	2 —	O — O
·p·	3 —	O — O
·q·	3 —	O — O
r	3 —	O — O
s	3 —	O — O
·t·	3 —	O — O
·v·	3 —	O — O

To these particular characteristics may be added the following—

In the architrave immediately above the capitals of the inner two columns of the triptych are, in alternate cuts, two triangular-shaped ornaments, the upper and horizontal division of which is sometimes shaded, sometimes not. Thus is as—



On Sig. a.



On Sig. e; one shaded, one not.



Neither shaded on Sigs. g p t · a · c · i · l · n ·



Both shaded on Sigs. i l m r · e · g · p · r · t ·



The ornament in the arch above the central column of the design in the upper division on Sig. ·k· answering Heineken's mark of the second edition. (Op. cit. p. 307)



The tiara worn by Moses, on Sig. ·p· has two horns at the top, as in Heineken's second edition. (Op. cit. p. 307)



The ornament above the central pillar in the lower division of the design on Sig. ·q·; as in Heineken's second edition (p. 308).

On Signature k, and following the word "David," at the lower part of the uppermost design of the general composition, are the figures 32, and which

writes Mr. Chatto, "I consider to be intended for 34. They are the only instances in the volume of the use of Arabic, or rather Spanish, numerals." (Op. cit. p. 109.)

The more frequent watermarks in the present copy are the *two keys*, the *arms of Champagne*, and the *Paschal Lamb*. For an example of the first, see Signature **v** (folio xx.); for the second, Signature **ε** (folio v.); and for the third, Signature **m** (folio xii.).

The following remarks by Mr. Chatto on the copy of the *Biblia Pauperum*, in the King's Library of the Museum, and which was formerly in the collection of M. Gaignat, at the sale of whose cabinet it was bought for King George III., are worthy of quotation in connection with the account of the Print Room edition. The former is

"a small folio of forty leaves, impressed on one side only, in order that the blank pages might be pasted together, so that two of the printed sides would thus form only one leaf. The order of the first twenty pages is indicated by the letters of the alphabet, from **a** to **v**, and of the second twenty by the same letters, having as a distinguishing mark a point both before and after them, thus—**a.** In that which Heineken considers the first edition, the letters **n, o, r, s** of the second alphabet, making pages 33, 34, 37, and 38, want those two distinguishing points which, according to him, are to be found in each of the other three Latin editions of forty pages each. Mr. Ottley has, however, observed that Earl Spencer's copy wants the points—on each side of the letters **n, o, r, s** of the second alphabet—thus agreeing with that which Heineken calls the first edition, while in all other respects it answers the description which that writer gives of the presumed second. Mr. Ottley says that Heineken errs in asserting that the want of those points on each side of the said letters is a distinction exclusively belonging to the first edition, since the edition called by him the second is likewise without them. In fact, the variations noticed by Heineken are not only insufficient to enable a person to judge of the priority of editions, but they are such as might with the greatest ease be introduced into a block after a certain number of copies had been taken off. Those which he considers as distinguishing marks might easily be broken away by the burnisher or rubber, and replaced by the insertion of other pieces differing in a slight degree. From the trifling variations noticed by Heineken in the first three editions, it is not unlikely that they were all taken from the same blocks. Each of the triangular ornaments in which he has observed a difference might easily be reinserted in the event of its being injured in taking an impression. The tiara of Moses, in page 35, letter **p**, would be peculiarly liable to accident in taking an impression by friction; and I am disposed to think that a part of it has been broken off, and that, in repairing it, a trifling alteration has been made in the ornament on its top. Heineken, noticing the alteration, has considered it as a criterion of two different editions, while in all probability it only marks a trifling variety in copies taken from the same blocks." (Op. cit. p. 105.)

Not long after the Print Room copy had been obtained by the Trustees of the Museum (which was shortly before the death of Mr. Josi, then Keeper), Mr. Carpenter made a careful comparison of it side by side with the copy in the King's Library before mentioned. The results of this comparison were noted in MS. by Mr. Carpenter on the mountings of the sheets of the Print Room edition. A transcript of these notes here follows—

Sig. A, fol. 1. (See under D. 2.)

Sig. E, fol. 4. The form of the flame of the taper held by the female in the centre composition of the Purification is totally different from that in the copy in the Library of the British Museum. The Gothic tracery above the altar in the composition to the right of Samuel's devotion to the Church is much better drawn in this copy.

Sig. F, fol. 5. This appears to have been printed from a block of a much coarser grain than the same print in the copy in the Library of the British Museum. There are also differences in the forms of the design; see the tree in the centre design of the flight into Egypt; also the drapery thrown over the stick of Jacob on the left, and the windows at the foot on the right.

Sig. F, fol. 6. In this print there are evident differences between it and the one in the Library. See the spots on the broken Tables of the Law in the design to the left; see also the broken spear of the falling idol in the centre design, and the hand of the broken idol on the ground to the right.

Sig. G, fol. 7. This differs from the Library copy. See the forms of the hands and the outline of the hair in the kneeling figures in the design to the left; see also the form of the sword of the figure near the foreground in the centre design, and the right hand of the female figure standing on the left in the design to the right hand.

Sig. H, fol. 8. The trees in the three designs are very different from those in the other copy, and the drawing of the cattle in the design to the right is very different.

Sig. I, fol. 9. The drawing of the feet of the figures in the design to the left is very different. The tops of the buildings to be seen across the sea are more perpendicular here than in the other copy. The drawing of the foot of St. John in the centre design is better here. The hands of the man bearing the grapes who walks first, are different.

Sig. K, fol. 10. See the difference in the form of the flames about the pot in the design to the left; also in the architecture in the background of the centre design; also the forms of the branches of the trees in the design to the right.

Sig. L, fol. 11. See differences in the forms of the trees and the lines of the landscape in the design to the left; also in the centre design, and in the child in the design to the right.

Sig. M, fol. 12. See difference in the ornament above the pillar which rises between the two prophets at the top; in the drapery of the angels in the design to the left.

Sig. N, fol. 13. Observe the variations in the background to the left; in the drapery falling over the feet of the Magdalen in the centre design; in the herbage in foreground of design to the right.

Sig. O, fol. 14. See trees in the background of the design to the left; also the pinnacle on the building in the background of centre design, and the tree, and the better drawing of the building in the background of the design to the right.

Sig. P, fol. 15. Compare the drawing of the lamb on the shoulders of the man in the centre design with that in the other copy; also the trees and lines in the distance of design to the right.

Sig. Q, fol. 16. See ornament above the centre pillar in the top design; also the forms of the feet, both in design to the left and to the right.

Sig. R, fol. 17. See differences in trees in design to the left; also the superior drawing in the architecture to the right.

Sig. S, fol. 18. Notice the trees in design to the left; the lines above the windows in the centre design; also the superior drawing of the heads; the lines in the sky in the design to the right.

Sig. T, fol. 19. Observe the differences in the working of the lines on the foot of the man in armour behind the king on the design to the left; also the superior drawing of the drapery over the tub in the centre design.

Sig. V, fol. 20. See differences in the drawing of the demons, and of the instruments they hold in their hands in the design to the left; differences in the hands of Christ in the centre design; also in the flames at the bottom of design to the right.

Sig. A, fol. 21. See differences in tree and lines of ground in design to the left; in the form of the club in the hand of Malchus in the centre design; also

the lines on the casques of the men-at-arms in the design to the right. This has not the distinction noted by Heineken as marking what he considers the first edition.

Sig. 'B', fol. 22. See differences in the pinnacle of the throne above the head of the queen in the design to the left; also of the foot of Pilate in the centre design, and the drawing of the feet in design on right hand.

Sig. 'C', fol. 23. See drawing of the bank below the figure of Noah in the design to left; the minarets and trees in background of design to the right.

Sig. 'D', fol. 24. Observe differences in the stones on the ground, and in the form of the club of the armed man dragging Christ, in the centre design.

Sig. 'E', fol. 25. See differences in the anatomical markings of the body of Christ in the centre design.

Sig. 'F', fol. 26. Notice the ornamental pillar in the centre of the upper part, and the markings of the body of Christ on the cross.

Sig. 'G', fol. 27. The principal difference in this is in the forms of the lines in the shadows throughout.

Sig. 'H', fol. 28. See differences in the forms of the ornament over the pillar in the centre of the upper design; see also difference of form of the leg of Samson in the design to the right.

Sig. 'I', fol. 29. See differences in form of the cross borne by Christ in the centre design; also of the lines in the head of the fish in the design to the right.

Sig. 'K', fol. 30. See ornament in the centre over the pillar in the design at the top; also trees in background of design to the left. The size of the circles about the tomb in the centre design; also the buildings in background of the design to the right.

Sig. 'L', fol. 31. See shadows under the projection of the cross, on the gable of the house in design to the left. Notice the trees and background both of centre and right hand design.

Sig. 'M', fol. 32. See differences in ornament above the pillar in the centre of the upper design; in lines of background in design to the right.

Sig. 'N', fol. 33. See variations in the buildings in the background to the left; in the windows of centre design; in the building in background of design to the right.

Sig. 'O', fol. 34. Notice the difference in the ornament over the centre of the pillar in upper design; in the tree to the right, and line of distances in the design to the left; in the tree to the right in the design on the right.

Sig. 'P', fol. 35. See difference in the lines behind the Almighty in design to the left; the shadows on the draperies in the centre design; so also in those of the figures in the design to the right.

Sig. 'Q', fol. 36. See differences in form of ornament of the pillar in the centre of the upper design; the figures, too, in the Library copy are outlined only, and are without shadows.

Sig. 'R', fol. 37. See differences in the trees; in the drawing of the Gothic work on the throne of the king; of the form of the child in swathing clothes in the design to the right. The bow on which Christ sits here in the centre design is armed with two lines only. The lines of the king's drapery are very different in the design to the right.

Sig. 'R', fol. 38. Observe the differences in the overthrown buildings in the design to the left; the marked variations in the heads of the demons in the centre design. The trees and buildings in the design to the right are very dissimilar.

Sig. 'R', fol. 39. See differences in the windows of the furthest building in the design on the left hand. The heads of the small figure in the centre design are very dissimilar. Notice also the forms of the rays in the design to the right, those of the other set being very sharp at the points.

Sig. 'V', fol. 40. The forms of the crowns in both the left side design and in the centre one are better in the Print Room copy, and the hands and heads are better drawn throughout.

W. H. C.

D. 2.

BIBLIA PAUPERUM.

MIDDLE OF THE FIFTEENTH CENTURY.

NETHERLANDS (?).



THREE folios—Signatures *a*, *b*, *c*—of an edition of the "Biblia Pauperum," different to the edition before described [D. 1].

The *differentiæ* in these cuts are so marked and various, as not to leave any doubt that the cuts are from other blocks than those which afforded the impressions of the edition D. 1. Attention may be directed, *e.g.* to the general form of the long scrolls in the upper divisions, and in particular to the position of their ends in relation to the upper line of the architrave of the central triptych in Sig. *a*. To the form of the letter *g* in *αλδσε* and *virgīs* of the eighth and ninth lines of the inscription on the left of the upper division of Sig. *a*. To the fact of three columns being shaded and one plain in Sig. *a*; also to the drawing of the capital of the central right hand column in the middle triptych, and to the form of the serpent's head in Sig. *a*.

A tabular arrangement of details, as in D. 1, presents the following indications—

SIG.	COLUMNS SHADED.	MOULDINGS SHADED.
<i>a</i>	3 — O	I — I
<i>b</i>	4 —	O — O
<i>c</i>	4 —	O — O

Mr. Carpenter's notes of his comparison of these sheets with D. 1 and other impressions, are to the following purport—

"Query if this [*a*, *b*] and the following leaf [*c*] are not of a later impression than the rest of the set."¹

"These [*a*, *b*] are later impressions of the same blocks as those of the Spence copy bound up with the 'Apocalypse;' the binding being dated 1467."

"The marks at the ankles of Eve are here wanting."

"No. 1, No. 2. On the second page of the copy in the Library of the British Museum (c. 9, d. 2), the horns of the cow in the print of the 'Nativity' are black. The spots indicating nails in the woodwork behind the manger in which the infant lies, are far more numerous, and there are not any indications of nails on the side of the manger itself, as in the present print.

"The drawing of the toes of Moses is also different.

"Not any hatchings here.

"No. 3 [Sig. *c*]. In this print the crowns on the heads of the females in the representation of the Queen of Sheba's visit to Solomon, are very differently formed to those in the copy in the Library of the British Museum, said to be the second

¹ These three folios were formerly included with the set D. 1, in order to supply the Sigs. *b*, *c*, there wanting.

dition. So is the Gothic tracery in the upper part of the throne of David in the left hand design of the middle triptych."

So far Mr. Carpenter. Mr. Sotheby writes—

"The paper upon which this sheet [Sigs. a and b] is worked, is of a much thinner quality than any other we have previously met with as used for the Block books, and is apparently of Italian manufacture. It has for its watermark on a, the *Three mounts within a circle*. The next leaf, C, is also of the same edition, and bears the same watermark.

"These three leaves [a, b and c] were obtained from an imperfect copy in the possession of Messrs. Payne and Foss; the remaining twenty-eight leaves of that copy were sold at the sale of their stock of books in 1849, when they were purchased by Mr. Stevens, the American bookseller, for £11 5s." ("Principia Typographica," vol. i. p. 59.)

D. 3.

BIBLIA PAUPERUM.

MIDDLE OF THE FIFTEENTH CENTURY.

NETHERLANDS (?).



PORTIONS of three cuts—Signatures D, H, I—of an edition of the "Biblia Pauperum" different from the editions previously noticed.

D. 4.

BIBLIA PAUPERUM.

(ORIGINAL, MIDDLE OF THE FIFTEENTH CENTURY.)

NETHERLANDS.



FIRST proof of a facsimile of Signature a from a copy of the "Biblia Pauperum," formerly in the possession of Mr. Wilson and afterwards of Lord Vernon. The proof was taken in the year 1853, and presented to the Museum by S. Leigh Sotheby, Esq.

In connection with this facsimile, reference should be made to Sotheby's "Principia," vol. ii. p. 51.

D. 5.

BIBLIA PAUPERUM.

(ORIGINAL, MIDDLE OF THE FIFTEENTH CENTURY.)

NETHERLANDS.



FACSIMILE of a cut—Signature f—from a “Biblia Pauperum.”

This copy was formerly in the collection of the Rev. C. M. Crach-
 erode, who has appended a MS. note to the print. Mr. Sotheby, it
 would appear, had also an impression, of which he gives a copy in
 the “Principia” (vol. ii.), accompanied by the following remarks—

“Among our collections formed with the view of illustrating the various edi-
 tions of the Block Books, we have an impression of a wood engraving of the ninth
 page of the *Biblia Pauperum*, of which our plate is an exact facsimile. We are
 unable to discover of what edition it is. The engraving in our possession is evidently
 intended to represent some original. All we can state is that, if an edition does
 exist, engraved throughout in the same style as that from which our facsimile is
 taken, it must present the most grotesque series of wood engravings on this subject
 that could well be designed. It may have been engraved as an illustration for some
 work on the Block Books; if so, it is as ridiculous as the engraving from the ‘Bibli-
 Pauperum,’ given as a ‘facsimile’ in the ‘Encyclopædia of Literary and Typo-
 graphical Anecdotes,’ p. 94, by C. H. Timperly, MDCCCLIII.” (Op. cit. p. 54.)

D. 6.

BIBLIA PAUPERUM.

(ORIGINAL, MIDDLE OF THE EIGHTEENTH CENTURY.)

NETHERLANDS.



FACSIMILE of a cut, Signature f, apparently from the same copy
 as a “Biblia Pauperum,” of which D. 5 is a part.

D. 7.

BIBLIA PAUPERUM.

(ORIGINAL, MIDDLE OF THE FIFTEENTH CENTURY.)

NETHERLANDS.



DUPLICATE and later impression of the facsimile copy, D. 6.

D. 8.

BIBLIA PAUPERUM.

(ORIGINAL, MIDDLE OF THE FIFTEENTH CENTURY.)

NETHERLANDS.



PEN and ink drawing of the designs on the second Signature *s* of a "Biblia Pauperum." The inscriptions have not been copied.

D. 9.

APOCALYPISIS SANCTI JOHANNIS.

MIDDLE OF THE FIFTEENTH CENTURY.

GERMANY.



THE lower design of a page of the Block Book, generally known as "Historia Sancti Johannis Evangelistæ ejusque Visiones Apocalypticæ."

The subject represented is the despatch of the Evangelist to the Emperor Domitian. In the scroll at the top of the composition is the following inscription in Gothic characters with contractions—

"Sanctus Johannes romam mittitur ac domiciano imperatori crudelissimo christianorum persecutori presentatur."

It appears to be an original and early impression from the block now in the possession of Earl Spencer, and from which block the example next to be described is a modern impression.

The block could have been but very little worked from when this impression was taken, as not any effects of fractures, worm holes, nor imperfections are apparent, and which may be easily observed in the modern production.

The paper is old, and has the bunch of grapes for watermark, but from its texture we should assume this version of the "Apocalypse" to have been one of its later editions.

D. 10.

APOCALYPISIS SANCTI JOHANNIS.

MIDDLE OF THE FIFTEENTH CENTURY.

GERMANY.



AN impression of the two designs on an original wood block engraved for an edition of the Block Book usually termed the "Apocalypse." The wood block is now in the collection of Earl Spencer. It was formerly the property of Mr. Joseph Ames; afterwards belonged to Sir Peter Thompson, knight, from whom it descended to Major Thompson, his nephew, who presented it to Mr. Astle in 1799.

The upper design represents St. John taken before the Prefect; the lower design shows the Evangelist being sent to Domitian, and is apparently from the

same block as the impression before noticed—D. 9. Impressions from this original block may be found also in the "Bibliotheca Spenceriana," vol. i. p. 8, and in Sotheby's "Principia Typographica," vol. ii. p. 50 b.

Mr. Sotheby remarks concerning this block—

"At first sight it would appear to have been one of the series used for the fourth edition of the work, but a minute comparison of the impression with the corresponding one in the fourth edition, proves it not to have formed a portion of that series of blocks. In the impression of the page taken from the original block there is a blank space between the upper and lower subjects, while in the fourth edition a single line separates the designs. Again, the features of the various figures in the latter are more delicately engraved. We must therefore come to the conclusion that this original block belonged to a series of blocks of an edition which as yet is undescribed." (Op. cit. vol. i. p. 5.)

"The block was one of a series not described by Heineken, nor by any bibliographer. The block bears evidence in the many breakages of having been much used . . . The formation of the letters in the inscriptions, though a little thinner, is very much the same (as in the 4th edition), and its character is very like to that in the inscriptions of plate lxviii.—[D 5] from an unknown edition of the *Biblia Pauperum*, of particularly coarse design, and of evidently late execution." (Op. cit. p. 50 a.)

The original wood block was exhibited at the "Caxton Celebration Exhibition" at London, 1877.

D. II.

"DER ENDCRISTE."

(*Print Room Library, German Works, 142.*)

FIRST DECADE OF THE SIXTEENTH CENTURY.

GERMANY.



COPY of the first typographic edition of the Block Book known as the "Entkrist"¹ and "Quindecim Signa."

In the Middle Ages the doctrine was established that a particular person would appear, and under pretence of being the Christ foretold by the Prophets would mislead many devout persons, endeavour to destroy the work of the true Messiah, and establish the Devil as prince of this world. This Antichrist was himself to be a child of the Devil, and to work wonders through his infernal power. The history of Antichrist was early delineated in manuscripts, xylographs, and typographic works. The details of the legend therein recorded appear to follow generally the "Tractatus de Antichristo quomodo nasci debeat" of Albinus, written in the eleventh century, and the "Compendium Theologiae Veritatis" of Hugo von Strassburg or Hugo Argentinensis (Falkenstein, p. 27) of the thirteenth century.²

¹ i.e. "Ἀντιχρίστος,"—"Quis est mendax nisi is qui negat Jesus est Christus. Hic est Antichristus qui negat Patrem et Filium." (Johan: Epist. i. cap. ii. v. 2.) For the various forms under which the term "Antichristus" appeared in the later Middle Ages, see Weigel und Zestermann, vol. ii. p. 11.

² See Heineken, "Idée Générale, etc.," p. 386; also Dibdin, "Bibl. Spenceriana," vol. i. p. xxxi.

The works on Antichrist treat of his birth, life, and doings, of his final destruction by Christ and the Archangel Michael, and of the descent of him to Hell. This history is generally followed by an account of the "Quindecim signa extremi Judicii diem præcedentia."

The present version is considered to be the first typographic edition of the "Antichrist, &c." It is without name of printer, place, and year of production, but probably had its source either at Nürnberg, Ulm, or Augsburg, at the commencement of the sixteenth century. The work consists of twenty small folio leaves printed on both sides of the paper. The *recto* of the first leaf is occupied by type only, which commences with a large floriated capital H. On the *verso* of folio i. is a single large woodcut with three lines of printed text above. From folios 2 to 11 inclusive, each leaf has two designs, both on the *recto* and *verso*. Folios 12 and 13 have single large cuts on *rectos* and *versos*. Folio 14 has half the *recto* occupied by text and half by a single cut, the *verso* by text only. Folios 15 to 17 inclusive have each two cuts on the *rectos* and *versos*, while folio 18 has two cuts on the *recto* and one large cut on the *verso*. On the *recto* of folio 19 is a single large cut, and text simply on the *verso*; this is also the case with folio 20; on these pages the only designs are the ornamental initial letters. Above each of the cuts (with the exception of folio 18, *verso*), whether large or small, there are from two to five lines of typographic German text in lower case Gothic characters descriptive of the adjacent illustrations.

The "Life of Antichrist" finishes on the *recto* of leaf 14, and then follows an account of the "Quindecim Signa." The proæmium on the *recto* of leaf i. consists of 32 lines, commencing, "Hye hebt sich an von dem Enderiste genomen und getzogen ussz vil büchern der heiligē geschrift," and concludes with "Das geschycht dann von gottes usserwelten wegen." The initial H occupies part of eight lines of type, and its arabesque ornament runs across the breadth of the page.

On the *verso* of leaf i. is a large cut representing the father of Antichrist making love to his own daughter. Above the seated couple a demon looks forth from a small arch, as if presiding over the iniquity. Above the cut is the description: "Hye sytzt des Enderist vatter und wirbt umb syn lyplich tochter in üppigkeit. die im der werck verwylliget Und empfachet von irem eygen vatter den anthycrist."

On the next page are two illustrations. The upper cut represents Jacob foretelling his children what will happen in the future. Above are five lines of text, beginning, "Jacob sagt seinem sun Dan was im künfftig würt, etc."

The lower cut exhibits the unnatural father *in coitu* with his daughter, from which follows the conception of Antichrist. Four evil spirits are present at the enormity. Above, the descriptive text begins, "hye würt der antichrist empffangen wider das gebot süpschafft durch rat des tüfelg, etc."

The upper cut on the *verso* of leaf 2 represents the birth of Antichrist, who is brought into the world by the Cæsarian operation. Under the effects of the latter the mother appears to be dying, as an evil spirit is receiving her soul from her mouth. Two other demons are in attendance.

The text above informs us that, "Der anthicrist würt geporn in einer stat genant grosse babilonia und er würt aller untugēd und boseheit vole, etc." In the lower cut Antichrist is being circumcised. A demon attends the ceremony. According to the text, "Der anthicrist lat sich beschnyden in Jherusalem."

On the *recto* of folio 3 Antichrist is seen leading a sensual life. He is in loving converse with a young female, while an attendant is approaching with a cup of wine. An evil spirit rests on the housetop adjacent. In the lower cut the Jews are rebuilding the Temple of Solomon at Jerusalem. Antichrist is not present here, nor any demon is to be seen, nor is any direct reference made to Antichrist in the text. On the *verso* in the upper cut Antichrist may be seen learning from an adept how to make gold, and perform other magical procedures, with which he deceives the children of men. An evil spirit is by the furnace, which

the adept is blowing with bellows. This, according to the text, takes place in the city of "Corrosaym." In the lower cut Antichrist is going from "kavarnaym," where he has awoke the dead through the assistance of the evil spirit. We are informed by the text above that "cristus flüchte der stat im ewangely do er sprah . wee dyr kapharnaym."

On the *recto* of leaf 4, the upper cut represents Enoch and Elias, who have come from Paradise to preach for three years against Antichrist. The latter is not to be seen, nor is any demon. In the lower cut "helyas" preaches "der heyiligen krystenheit" against Antichrist, who, attended by a companion, looks on, while a demon hovers above. On the *verso* in the upper cut is the prophet Enoch, following the example of Elias. Antichrist, attended by his demon, looks on. In the lower illustration Antichrist is burning the books of the Law, which he does when he stays in the places where Christ resided. Antichrist is throwing the books on a fire, while an evil spirit helps their destruction with a pitchfork.

On leaf 5 above, Antichrist himself is in the pulpit preaching a new doctrine and a new Law. Behind him in the pulpit stands an evil spirit. According to the text, "das ist die erste lere domit er die welt betrügt/ mytt gütter rede dye er kan." Below, Antichrist is deceiving the world by working wonders. He raises the wind and the sea, and calms them again. The evil spirit, who is assisting him in his work, is seen beneath the rising ocean. In the upper cut on the *verso* Antichrist bids the withered tree blossom, and to become again dry. The attendant demon sits beneath the tree. Below other wonders are being performed. A giant is bidden to rise from out an egg, a castle is suspended by a thread, and a stag is made to spring from a stone. A great winged demon presides over these performances.

On the *recto* of leaf 6 Antichrist is represented in the upper cut having the Jews marked on the foreheads and right hands, as indicating that they believe in him. Two evil spirits are here in attendance. Below, Antichrist sends forth his disciples to preach and inform the whole world that he is the true God and Messiah, who was to come on the earth. These disciples are receiving documents from Antichrist, by the side of whom stands his demon. On the *verso* in the upper cut a disciple of Antichrist is preaching before the King of Egypt and his people, while in the cut below, another disciple addresses the King of Lybia and his subjects.

On leaf 7 a third disciple is preaching to the King of Ethiopia, and a fourth to the Queen of the Amazons. On the *verso* of this leaf a disciple preaches to the Christian world the arrival of the true God and Messiah on the earth. Below may be seen the kings of the earth, who have been brought to believe in Antichrist, approaching him as a troop on horseback to do him homage. Here Antichrist is seated on a throne, and is attended by three evil spirits.

On the *recto* of folio 8 the kings of Egypt and of Ethiopia, with troops of people, do homage to Antichrist. In the lower cut Antichrist bestows gold and silver on those who believe in him. Two demons are here in attendance, one holding a basket, from which Antichrist takes the money, the other having a filled basket on his back. In the upper illustration on the *verso* Antichrist is seen performing magical tricks, "und heiset ein süß red und antwort geben uñ alles das man sy fraget." Antichrist points to a column, around which clings an evil spirit.

Below the kings of Egypt and of Ethiopia are marked on their foreheads and right hands as believers in Antichrist. The latter is here seated, having by his side an evil spirit with the head of a gigantic cock.

In the upper illustration of the next leaf 9—*recto*—Antichrist raises from the tomb the father and mother of the King of Lybia, who will not otherwise believe in him. A demon assists at the revivification, helping the parents to rise from their grave. In the lower cut the now believing Lybian king is being marked appropriately on the forehead and right hand. On the *verso* the upper design

shows the disciples of Antichrist bringing various kinds of persons to do homage to their master. Among them a bishop is prominent. In the cut below, those who will not believe in Antichrist are brought as prisoners before him. They are tied together and led by a soldier in armour, with bow and arrows and shield.

In the upper design on the *recto* of folio 10, the unbelievers in Antichrist are being tortured for their obstinacy. Antichrist, prompted by an evil spirit, stands by giving directions. In the cut below, the people are hiding through fear, but hunger compels them to come out of their hiding-places. On the *verso* in the upper cut Antichrist sits on a low throne with sceptre in his left hand and stool at his feet, attended by a strange-looking demon behind. People come to pay him homage, and kneel before him; "He exalts himself above all gods." In the cut below, Antichrist is ordering the prophets "helyam und enoch" to be put to death at Jerusalem. An executioner is about to decapitate one of the prophets as he lies prostrate on the ground. A circular nimbus is over the head of each prophet. A demon seems to hide behind Antichrist.

On the *recto* of leaf 11, the upper design represents the prophets kneeling before an angel, who has brought them to life again. In the lower cut Antichrist has fallen down as if dead, and sleeps through magic. By his side lies an evil spirit also as if dead. People stand by and lament over their Lord. In the upper cut on the *verso* Antichrist is emerging alive from the tomb on the third day of his death. He is declaring to those before him, "Seeht das ich geworer got und menseche byn." An evil spirit behind him smiles approvingly at this culmination of his work.

In the lower illustration Antichrist is represented imitating the Pentecostal Miracle. A winged demon casts down flames of fire on the heads of the disciples.

On the *recto* of folio 12 is one large illustration, and three lines of text above it. Antichrist stands at the foot of a hill near Jerusalem, and bids the people go to the Mount of Olivet to see him ascend to heaven. On the *verso* is a single large cut and four lines of text above it. Here Antichrist having ordered the devils to carry him up above, God strikes him back and exclaims, "As in the gloss on the Apocalypse in the thirteenth chapter—Michael, strike him dead. I will not bear any longer this wickedness." Antichrist appears as if being pulled back into the jaws of hell.

On leaf 13 is one large design and two lines only of text above it. Here Antichrist has descended on a mount in hell, where he is received by demons and his believers. Above is seen our Lord in the clouds attended by angels. A cruciform nimbus encircles His head; He holds the imperial orb in His left hand and raises the other hand, while His expression is that of sorrow rather than of anger towards the arch-deceiver. On the *verso* is one large cut and four lines of descriptive text. Here may be seen the followers of Antichrist leading an uproarious life after the death of their master. A banquet is going on, attended by loving scenes between the male and female guests. A dog, seated on a stool in the foreground to the right, looks up and howls at the infamy.

On the *recto* of leaf 14 is one smaller illustration and sixteen lines of text above it. Elias and Enoch are preaching (both out of the same pulpit) the doctrines of Christianity in the countries where Antichrist had dwelt, so that "Erit unus pastor et unum ovile." Then is to come the Day of Judgment, against which not any one is safe. On the *verso* of this leaf (14) are thirty-three lines of text, with a large ornamental initial N. This text is a preface to the "fifteen signs which shall happen before the Day of Judgment," and which signs are represented in the subsequent twelve pages. Here, then, may be said to begin the "Quindecim signa extremi Judicii diem præcedentia."

The first of the fifteen signs is shown in the upper cut of the *recto* of leaf 15. The sea is rising up forty ells higher than all mountains, and remaining upright

like a wall. Two men are gazing in astonishment at the uprisen sea. In the lower cut the second sign is represented. Here the sea is sinking down so deep that it is not any longer visible, the earth becoming dry and withered. Two men stand at the edge of the sea-shore conversing about the catastrophe. The third sign is on the upper cut of the *verso*. The inhabitants of the deep cry out towards Heaven, but God alone is aware of it. Here may be seen mermaids and mermen, with other sea monsters, looking up towards Heaven. Below is the fourth sign. The sea and all the waters, great and small, "mit dem feür verbrünnet."

On the *recto* of folio 16 are the fifth and sixth signs. In the upper illustration the birds congregate together in the fields, and neither eat or drink, as they fear the coming of the upright Judge. In this sign the trees and plants sweat blood, but they are not here represented. Three persons are present with a remarkable group of birds. Below, as the sixth sign, an earthquake has thrown prostrate men and beasts. On the *verso*, in the upper cut, is the seventh sign, in which trees and buildings fall down, and fire descends from Heaven. Below, as the eighth sign, stones fly up in the air, and striking against each other break in pieces. Animals are running away in fright, and men are hiding themselves in caves.

On upper cut of leaf 17 is represented the ninth sign. Here the people return from their hiding-places, but are utterly unstrung, and wild beasts become tame, and approach them. In the cut are three men, one of whom is stroking the head of a lion. A bear and two stags have joined the group. Below is the tenth sign. Here the graves are opening, and the dead arising. Near a church are three tombs, from which skeletons come forth. Two persons turn away in amazement. The upper cut on the *verso* exhibits the eleventh sign. The stars are falling from Heaven, at which four persons raise their hands in wonder and fear. Below is the twelfth sign. All living men die that they may rise again with the other dead. The ground is covered with dead men and animals.

On the *recto* of leaf 18 is the thirteenth sign in the upper cut. The heavens and earth are burning. The design consists of little more than flames of fire and clouds. Below appears the fourteenth sign. The whole earth, mountains, and hills are reduced to one level.

The fifteenth and last sign is on the *verso* of this leaf. Here the whole earth and its inhabitants arise anew, as the angels from Heaven sound their trumpets in preparation for the Judgment. On this page the descriptive text (of three lines only) is placed below the illustration. In the latter may be seen men and women rising from their tombs, and two angels above kneeling on clouds and blowing straight horns.

On the *recto* of leaf 19 is a single cut occupying the entire page. Above sits Christ on a rainbow, with a globe beneath His feet. A cruciform nimbus encircles His head, from the right side of which runs out a lily stem, and from the left a naked sword. Our Lord extends both arms, and is assumed to be exclaiming, "Venite" to the blessed in judgment below, and "Ite" to those weighed in the balance and found wanting. The former are about to depart, led by a Holy man (St. Peter?), while the latter are being drawn by a chain into the mouth of hell. Above these two groups kneel the Blessed Virgin and St. John the Baptist looking up with clasped hands towards Christ. Between the Virgin and the Baptist is an angel bearing instruments of the Passion. On the left (to the spectator) above the head of the Virgin is the word "Venite" in rather large ornamental characters, on the other side and above St. John is the word "Ite." On the *verso* of this leaf (19) and on part of the *recto* of 20 is a description of what will ensue on the last day. There are twenty-nine lines of text on folio 19 (*verso*) and fourteen of description on the upper part of folio 20. An ornamental initial *ff* occupying the space of seven lines of text, begins the description. The lower half of the *recto* of folio 20 is occupied by a prayer to Jesus Christ. This prayer is continued on the *verso*, and concludes with the words, "so schry ich Miserere mei deus Got erbarm dich über mich. Amen."

In this edition, the designs illustrating both the History of Antichrist and of the "fifteen signs are but of mediocre character, though some of the heads are not without expression. The figure of the unholy and unnatural father on the *verso* of leaf 1 is unquestionably good, and the downward look of the wicked daughter is not without meaning. The lower cut on the *recto* of leaf 2, and a group on the *verso* of 13, have meanings of too palpable a character. The present copy has been strongly and heavily coloured after the Ulm and Augsburg manners, or perhaps the style of Nürnberg. Deep madders and verdigris play an important part in the colouring.

On folio 16 may be perceived a rather small Gothic \mathfrak{P} as watermark.

The present copy was formerly deficient of folio 7. The latter has been supplied by a facsimile from the hands of Mr. Andrew Reid, done from a copy in the General Library of the British Museum (c. 25, l. 17 and case). The latter copy has been coloured after a different system to the present one, and generally less heavily and not so detrimentally to the cuts.

A Gothic \mathfrak{P} as watermark is present on folio 16 in the Library example.

A copy of the edition D. 11 was formerly in the collection of T. O. Weigel, who remarks concerning it—

"The contents of the text coincide on the whole with the contents of the MS. in our possession, as also with that of the xylographic edition, but the composition and dialect of the text are so independent and special, as to constitute this an independent edition. The illustrations are new and rather coarse compositions, in the colouring of which (the School of Nürnberg being indicated) cinnabar, cherry red, verdigris, mineral-blue, camboge, and brown have been employed. The type has much similitude to that facsimiled in Braun, 'Notitia,' vol. i. tab. v. No. vii., which, erroneously we think, has been attributed to Christopher Valdarfer. The watermark is a small \mathfrak{P} ." ("Die Anfänge der Druckerkunst, etc.," vol. ii. p. 126, n. 265.)

The following authorities are specially noticed by Weigel and Falkenstein as bearing on the legendary history of Antichrist. "Wilhelm Grimm in der Einleitung zu Freidanks Bescheidenheit," S. lxxi. and Corrodi, "Geschichte des Chiliasmus," 2 Th. S. 400-444.

Weigel (op. cit.) himself may be consulted generally on this subject with advantage, as also the article "Antichrist" in Smith's "Dictionary of the Bible," London, 1863.

The Print Department contains an edition of the work (German Books, 136) known as the "Selen Würtzgarten." In this edition is a history of Antichrist, and of the "fifteen signs," accompanied by twelve woodcut illustrations. The decorative title on the *recto* of A i of this work is as follows—

"Das Büch der Selen wurtzgartē genant des ist gar kurtzweilig zelesen geistlichen und weltlichen menschen mit seinen Figuren und Exempeln."

Below is a cut, representing Adam and Eve eating the forbidden fruit, and their expulsion from Paradise.

On the *verso* of folio xci. (q i) is "Hie endet sich diss Buch. und volgt harnoch das Register. Lob sey Gott dem herren."

The register ends on the *verso* of q v and is followed by the colophon—

"Getruckt und volendet in der Fryen Statt Strassburg, durch Matheis Hupfuff. nff Donnerstag vor Sāt Matheis tag. In dē jar nach der Geburt Unsers herren. M.D. vñ xi."

The work is divided into four parts; "Der Fierdt teil diss buchs hat Aylff Capitel un̄ sagt gar lieblich ding von dem Enderist un̄ vō dem jungsten gericht."

The first chapter of this fourth book discourses concerning the time when Antichrist shall appear, of Jacob's prophecy concerning him, and the where and when of his birth. It is preceded by a cut (with an ornamental border) representing the father of Antichrist making love to his own daughter, which is based gene-

rally on the design present in the first typographic edition. Some of the details of the present cut are better than those of the other edition, but the principal figures are much inferior. On the *recto* of O 2 is a cut representing the birth of Antichrist, and is based on the analogous cut in the first typographic edition, but is in reverse, and with another cut of a single figure by the side of it. The second chapter begins on the *verso* of O 2, and is headed by a cut representing the circumcision of Antichrist at Jerusalem. This cut appears to be from the same block as is the cut in the first typographic edition. On the *recto* of O 3 is a large cut introducing chapter 3, which begins on the *verso* of the same leaf. The illustration represents the kings and people of the earth coming to do homage to Antichrist, who stands before them attended by an evil spirit. This cut is different to any in the other edition. It has on each side separate narrow arabesque borders.

The fourth chapter begins on the *verso* of O 4, and relates to the preaching of Enoch and Elias, to the wonders done by them and by Antichrist, and to the death of the prophets. It is headed by a cut representing the latter preaching from the same pulpit, and is somewhat like the design on the *recto* of leaf 14 in the first typographic edition. It has an ornamental border cut on the outer side. At the upper part of leaf lxxxiii. (O 5) is an impression from the same block as is on the *recto* of leaf 11 in the other edition. The fifth chapter commences on the *verso* of leaf lxxxiii., and relates to the length of time Antichrist shall reign on earth. It is headed by a large cut, the design of which is based on that on the *recto* of leaf 13 in the other edition. It represents the angels by the order of Christ driving away the false prophet. The sixth chapter begins on leaf lxxxiiii., and relates to the end of Antichrist's power. It is preceded by a cut, showing Antichrist descending into the jaws of hell, and follows the design in much of the cut on the *verso* of leaf 12 in the first typographic edition.

At the lower part of the *verso* of leaf lxxxiiii. is an illustration of Christ in Judgment, and is intended to introduce chapter 7, which begins on the next page (lxxxv.). This chapter treats "Von dem erschrockenlichen gericht's tag gots über lebēdig uñ todt; wie der Enderist sein leben endet," and, "In welcher weiss die fünfftzechē zeichē kōmen vor dē jungstē tag."

The eighth chapter begins on leaf lxxxvj. and relates to the fifteen signs in detail. It is headed by a cut illustrating the seventh sign as here recorded, but which is the eleventh sign in the first typographic edition. This illustration is not like that of the same sign in the latter edition. On the *verso* of leaf lxxxvi. is the ninth chapter, and relates to the Resurrection. Here the cut is placed laterally on the page, having a narrow column of text on the inner side of it. The dead are rising from their tombs at the sound of the angels' trumpets. On the opposite page the tenth chapter commences, referring to the Last Judgment. Here the design follows that of folio 19 in the first typographic version—the person conducting away the Blessed to Paradise is clearly St. Peter. Arabesque borders are by the sides of this cut.

According to Weigel (op. cit. vol. ii. p. 126) a second typographic edition of the work on Antichrist was published by Hupfuff, at Strasburg, during the first decade of the sixteenth century, but without the actual date being recorded. The remarks made by Weigel on this edition are very applicable to such illustrations as are given in the epitome in the fourth part of the "Selen Würtzgarten." He observes, "The great similarity of the cuts of Hupfuff's edition with those of the first typographic version indicates that the draughtsman must have had the latter before him when designing his own illustrations. The technic is that of the Strassburg school, as it appears in the illustrations of the Horace of 1498, of the Terence, Boetius, and most of the works of Gayler von Keyserberg, printed by Grüninger."

D. 12.

“QUINDECIM SIGNA.”

MIDDLE OF THE FIFTEENTH CENTURY.

GERMANY.



SINGLE cut from the xylographic edition of the Block Book, known as the “Antichrist and the 15 Signs.”

This cut is from the second part of the work—the “Quindecim signa extremi Judicii diem præcedentia.”

It forms the lower subject of leaf 2 of the perfect book, and relates to the second sign.

“Des ander zaichen ist, Das sich das Mer wider nider tut, als verr das es niēmants gesehen mag. Und das ertrich wirt dürr.”

In the foreground of the composition is a rock, or cliff, on which (at the centre of the print) kneels a man directed towards the right, and pointing with the right hand over the edge of the cliff, towards the sea, which has receded. On the bank towards the left hand, stand two men in conversation. One turns towards his companion, whom he addresses with emphasis, as his hand indicates. The latter person gazes with curious astonishment towards the right in the direction of the invisible sea. In the background are slight eminences, on which rise the towers and churches of a town. Not a vestige of trees nor of herbage of any kind is to be seen—all is barren and dry.

The whole is in outline, but some of the markings are broader than the others, as if to imply shade. The shoes of the figures are pointed and black.

The descriptive xylographic text is in three lines contained in a border at the top, running transversely across the whole width of the print.

Concerning the xylographic edition of the “Entkrist,” Dibdin’s “Bibliotheca Spenceriana,” vol. i. p. xxxi; Sotheby’s “Principia Typographica,” vol. ii. p. 38; and Heineken, “Idée Générale, etc.,” p. 384, may be consulted.

[$6\frac{2}{8} \times 5\frac{5}{8}$ in.]

[Uncoloured.]

D. 13.

DAT STERFBOECK.

LAST DECADE OF THE FIFTEENTH CENTURY.

NETHERLANDS.



THE first cut in the Flemish work described by Weigel (op. cit. vol. ii. p. 66, n. 251), as “Dat Sterfboeck.” Printed by Peter Van Os at Zwolle in 1491.

The text of this work is based on the first edition of the Block Book known as the “Ars Moriendi.” The cut here present is the first illustration of the original xylograph, which represents the “Temptatio diaboli fide.” A sick man lies naked in a bed, which runs obliquely across the design, from right to left. The man’s right arm is outside the bed-clothes. At the head of the bed stand God the Father, Christ, and the Blessed Virgin. Circular nimbi are above their heads, the nimbi of the Father and the Son having cruciform radiant discs, the nimbus of the Virgin being plain. The Father holds a book in His left hand. At the foot of the bed, but somewhat behind, stands a column, on the capital of which

is placed an idol, with crown on head and spear in hand. Before the idol kneel king and a queen. Behind the king, and on the distant side of the bed, stand three physicians conversing. Above them an evil spirit floats in the air and points downward and towards the idol with the index finger of the right hand. By his side is a scroll on which are the words, "De helle is te broken." To the right of the scroll, and between it and the Virgin is another demon, who pulls away the bed-clothes from under the dying man. Below this demon stands a third, who appears to be exciting the man to follow the advice engraved on a scroll which proceeds from the demon's right hand, viz. "Doet als de heide." At the near side of the bed, and by its head is a fourth evil spirit, who touches the shoulder of the dying man with his right hand, while from his left runs a scroll having on it "Doet yf seluen." In the foreground below stand a man and woman. The man appears as if about to cut his throat with a knife which he holds in the left hand. The woman is nearly naked, and holds a scourge in the left hand and a rod in the right. Below the liminary line of the engraving is the signature a iii.

On the *verso* of the cut are two columns of thirty-six lines each of typographic text in the Flemish language. The text begins with three lines of preface, viz.—

"Dit is die temptacie en die becosinghe des duuels daer hij die siecke mensche mede becoert teghen dat ghelue."

Then comes a large initial letter.

According to Weigel, who possessed a slightly imperfect copy of "Dat Sterf boeck"—

"The illustrations of it are, on the whole, very true and successful copies of those of the first edition of the xylographic *Ars Moriendi*. The technic, it is admitted, is much less artistic, and these cuts appear coarser than those of the latter work, but they stand next (with the exception of the cuts of the typographic edition described under No. 240) to the cuts of the first xylographic edition, and must have been suggested by this edition or by some copy of it."

In the General Library of the Museum is a copy [c. 17 b.] of "Dat Sterf boeck," printed at Delft in Holland in 1488. On the title-page, above a cut representing Death rising with his dart from a tomb, are the words in two lines—

En notabel boeck ghe
noeint dat sterf boeck

and in rather large well-formed Gothic characters. The colophon terminates thus—

Ars moriēde • datz die cōste vā sterbē voleyndt te delf ī hollān it iaer dē her
M^{cccc}lxxxviiiij :

On the *verso* of the last leaf is a printer's large mark, viz. a winged unicorn below a Gothic canopy supporting a plain shield before him and having a smaller shield, party per pale, above his head. Above this mark are the words *Delft in hollant* in large lower case Gothic characters. This mark has been allotted to Christian Snellaert and to Henri Eckert de Homberch. On this point reference should be made to Holtrop's "Monuments Typographiques, etc.," p. 85, pl. 106 and to Berjeau's "Bookworm," vol. iii. pp. 15, 168, vol. v. p. 4.

Numerous woodcut illustrations, "De Arte Moriendi," are present in this volume.

The Print Room collection of books contains a thin typographic volume of twenty leaves and eleven full page illustrations, entitled—

"Tractatus brevis ac valde utilis de arte et scientia bene moriendi."

This title is continued on the last page, at the foot of which is the line—

"Cum orationibus pulcherrimis dicendis circa agonizantem."

Above this line is a fine ornamental woodcut, having the words "Ars Moriendi"

endi," engraved in large decorative white letters relieved from a black ground spotted with small flowers and stars.

On each of the cuts in this tract are the letters ·J D·

Concerning the name, time, and residence of this master J D not anything appears to be known. Some details connected with this mark, however, may be found in Nagler's "Monogrammisten," vol. iii. p. 872, n. 2171.

Of the first xylographic edition, the *editio princeps* of the "Ars Moriendi," there is as yet but one perfect copy known. This was formerly in the cabinet of T. O. Weigel, of Leipzig, and was purchased at the sale of his collection in 1872, by the trustees of the British Museum, at a price of rather more than £1,000. The Print Department possesses a photographic copy of the original work, which copy Weigel himself considered as thoroughly successful in its result.

"The original work," remarks Weigel, in the preface to this copy, "consists of twelve small folio sheets (here reproduced in twenty-four photographic pages), the strong paper of which has for watermarks, a bull's head, with stalk and cross and an anchor. The sheets of the original work have been printed with the rubber, and brownish ink here and there paler in colour, on one side only. They have not any signatures, but at their middle, where the sheets should be folded, there is a perpendicular black line, from which it is evident that the two opposed sides were prepared on one and the same block. The text is in the so-called monkish character, and, in general, has been very well cut. A critical account and estimate of the unique original may be found in Weigel and Zestermann's 'Anfänge der Druckerkunst in Bild und Schrift, etc.,' Bd. ii. S. 6.

"Relative to the source of this masterpiece of xylography, its conception and execution point unmistakably to Cologne as its place of origin. The school of Cologne preserved, it is true, its original character down to the second quarter of the fifteenth century, but from this time the influence of Flemish art, particularly as proceeding from Roger Van der Weyden, made itself felt, and the residence of Petrus Christus at Cologne (1438) gave rise especially to that form of Cologne art work in which the work was united with the art of Flanders. Of this union the well preserved example of the 'Ars Moriendi' in my collection appears to be a witness. The place of its discovery was also at Cologne, where it was obtained from a private source."

On the unique copy of this first xylographic edition of the "Ars Moriendi," Passavant, vol. i. p. 116, should be consulted.

[8 × 5½ in.]

[Uncoloured.]

D. 14.

SPECULUM HUMANÆ SALVATIONIS.

(ORIGINAL, THE FIFTEENTH CENTURY?).

NETHERLANDS.



COMPARATIVELY modern xylographic copy of the first page of an undescribed edition of the "Speculum Humanæ Salvationis" in the Dutch language.

A facsimile copy of a like page is given by Sotheby in the second volume of the "Principia," plate lxxviii., and the following remarks accompany it, p. 83—

"Among our collections illustrating the various editions of the Block Books, we have an impression of a wood-engraving of the first page of an edition in German [*sic*] of the *Speculum* of which the present plate is an accurate facsimile.

"The engraving appears to be a facsimile of an edition with which we are totally unacquainted, nor can we find any account of a corresponding edition mentioned by any bibliographer. It is evidently coarsely copied from one of the four earliest editions; but of the original from which the text in German [*sic*] under the design has been taken, we are unable to attain any information. It appears to have been executed by the same hand as copied plate lxviii. [D. 5], from the 'Biblia Pauperum,' and is evidently intended for the illustration of the same work."

The paper of the present copy has the letters "J. T." for a watermark.

[From type to type, $11\frac{3}{8}$ in. in length.]

[Uncoloured.]

[Breadth (cuts), $7\frac{6}{8}$ in.]

The following five copies of rare incunabula, together with the "Figured Alphabet," seem to the writer to occupy with more propriety the position here assigned them than any other in which they might be placed.

D. 15.

MEDITATIONES JOHANNIS DE TURRECREMATA.

(ORIGINAL, 1467.)

ROME.



FACSIMILE of the cut on the *verso* of folio i. in the first and third editions of the "Meditations of Turrecremata."

The cut represents the "Creation," and is placed immediately above the following title—

"*Meditationes Reverendissimi patris dñi Johannis de turrecremata Sacro sct Romane eccl'ie Cardinalis posite ; Depicte de ipsius mādato v eccl'ie ambitu sctē marie de Minerva Rome.*"

The copy before us has below it the general title only of the work, with its date and place of production.

For details in connection with this very rare and illustrated early book, see the "Bibliotheca Spenceriana," vol. iv. p. 35; "Ædes Althorpianæ," vol. ii. p. 273, n. 1277.

[$4\frac{7}{8} \times 6\frac{5}{8}$ in. (cut only).]

[Uncoloured.]

D. 16.

SAINT CHRISTOPHER.

(ORIGINAL, 1423.)

GERMANY.

(*Martyr.* ✠ 254.)



IN the middle of the composition is a shallow stream, through which wades St. Christopher, directed towards our right. He supports himself with both hands, grasping a palm stem, and looks round towards his right shoulder, on which rests the youthful Christ. A bordering circular nimbus is over the Saint's head, and a thick beard depends from his chin.

He is clad in a loose tunic and mantle, the former being drawn up above the knees, the latter having one-half floating to the left in the air. The youthful Christ has a large cruciform nimbus around His head, bears an orb surmounted by a cross in the left hand, and raises the right hand as in the act of benediction. A loose tunic confined at the neck covers the body; the right knee and buttock rest on the Saint's right shoulder, while the left leg runs down St. Christopher's left shoulder. On the right bank of the stream kneels a hermit, looking and holding a lantern towards St. Christopher. Behind the hermit is a small chapel with belfry, and behind this building rises a tree on the summit of the bank. Below the hermit is a plant in flower, and a rabbit emerging from its hole. On the opposite bank, at the lower part or foreground, are an overshot mill and stream, towards which a man drives a horse with a sack on its back. Above runs a tortuous pathway, along which ascends a man with a sack on his back towards a thatched house near the summit, on which is a tree. Other trees and plants may be observed here and there upon the bank.

The water of the stream through which St. Christopher wends his way curls around the Saint's legs. Between the right leg of the Saint and the root of the palm stem is a fish in the water.

Below the design are two lines of inscription, viz.—

“Cristofori faciem die quacunquæ tueris,
Illa nempe die morte mala non morieris.”

(Millesimo cccc°.xx°. tercio.)

these are contained within a border $\frac{7}{8}$ ths of an inch wide. The whole is enclosed within a single black border line.

This print is a facsimile copy of the “Buxheim St. Christopher” of the year 1423, in the collection of Earl Spencer. For a full account of this interesting relic,¹ the author's “Introduction to the Study, &c., of Ancient Prints” (vol. i. p. 152) may be consulted, the following extract from which may be permitted here—

“Not long after the account and facsimile of the Saint Christopher had appeared in Von Murr's ‘Journal,’ 1776, antiquarians were startled by hearing that another impression of the print had been found, which was eventually secured by the Bibliothèque Royale de Paris. Soon came the discovery of a copy at Basle, while another made its appearance in the cabinet of M. Birkenstock, of Vienna, and which still could be seen (1860), according to Passavant, in the collection of Madame Brentano, at Frankfurt. Consternation followed—particularly the Parisian announcement; and Dr. Dibdin, along with the Althorp Saint Christopher, made a journey to the French capital in 1819, at the request of Lord Spencer, to investigate the matter. The subject was afterwards taken up by Delaborde and others, the result of the inquiries being the proof that all these so-called original and early impressions of the Buxheim engraving of 1423 were simply ‘modern antiques,’ manufactured out of the facsimile copy of the original, engraved by Roland in 1776, for the illustration in Von Murr's ‘Journal,’ and by a specimen of which, after it had been duly toned down with an infusion of coffee, Murr himself had been deceived! The Paris Saint Christopher was afterwards withdrawn from exposition, notwithstanding M. Crapelet's attempts at justification, though an account of it was still allowed to remain, without any reference to its true character, in the ‘Description des Estampes exposées, etc.,’ published in 1855.” (Op. cit. vol. i. p. 165.)

Fuller details on this particular point may be found in M. Delaborde's memoir, “La plus ancienne gravure du cabinet des Estampes de la Bibliothèque Royale est-elle ancienne?” in “L'Artiste” (année 1839); in the first volume of

¹ Exhibited along with the “St. Brigitta” at the Caxton Celebration Exhibition in London, 1877.

Passavant's "Peintre-Graveur," p. 27; in M. Renouvier's "Histoire de la Gravure dans les Pays-bas, etc." (1860); and in Dibdin's "Bibliographical Tour," vol. ii. p. 143, note, and 2nd edition, vol. ii. pp. 56, 57.

The present copy appears to be one of the pretended originals, formed out of Roland's illustration for the Journal of Von Murr.

There is a name as watermark on the paper, but we are unable to decipher it.

[11 $\frac{2}{8}$ × 8 in.]

[Uncoloured.]

D. 17.

SAINT BRIGITTA OF SWEDEN.

(ORIGINAL, FIRST QUARTER OF THE FIFTEENTH CENTURY.)

GERMANY.

(*Foundress of the Order of Brigittines, Patron Saint.* ✠ 1373.)



FACSIMILE copy of a unique print in the possession of Earl Spencer. The original was exhibited, along with the St. Christopher at the Caxton Exhibition in 1877.

St. Bridget sits at a desk, recording her "Revelations." She is clad in a nun's habit. The black portion of the head-dress—which properly should be represented as a band over the forehead—distinguishes the dress of the Brigittines from that of the Benedictines. A circular nimbus is over the Saint's head. Immediately above the desk is a small cross, having at the point of decussation of its limbs the representation of the Sacramental wafer. Above in the cloud appear the Blessed Virgin and her Son. On the opposite side is a shield, bearing the letters S P Q R. Below is a pilgrim's staff erect, bearing at its top a pilgrim's hat and wallet.

Below, in the immediate foreground, near St. Bridget's feet, lies a crown, and towards the right hand, a shield stands upright against the seat of the desk, having on it the arms of Sweden.

At the top of the cut, and between the Virgin and shield, are the words—

"*Ð brigitta hit
got fur uns.*"

On the base of the desk, at the lower left corner, are some letters, the meaning of which is not apparent. Mr. Chatto thought they were "meant perhaps from I CHRI, and intended to denote the name of the Virgin and of Christ." ("Treatise on Wood Engraving," 1839, p. 67.)

A double lined border encloses the composition, which has been here coloured in imitation of the original.

The original cut was first described by Mr. Ottley in his "History of Engraving," vol. i. p. 86, where he records it as "bearing every mark of high antiquity," and "as the production of an artist of the Low Countries, where the better style of art prevailed in the fourteenth and fifteenth centuries than was common in those times in Germany, and of a date not later than the close of the fourteenth century, since after that period an artist who was capable of designing so good a figure could scarcely have been so grossly ignorant of every effect of linear perspective, as was evidently the case with the author of the performance before us."

Mr. Chatto remarks—

"Besides the St. Christopher and the Annunciation, there is another of

woodcut in the collection of Earl Spencer which appears to belong to the same period, and which has in all probability been engraved by a German artist, as every person who can read the German inscription above the figure, and who is not rendered insensible to the force of truth by his attachment to theory, would reasonably infer." (Op. cit. p. 65.)

According to Passavant (vol. i. p. 35)—

"Ottley was in error, both in considering this print as very old and as belonging to the School of the Netherlands. To the opinion that it is very old are opposed the angular breaks of the folds of the drapery, against the notion that it proceeded from the Netherlands School appears the German dialect of the inscription . . . it appears to belong to the last quarter of the fifteenth century." (Op. cit. vol. i. p. 35.)

[7 × 4 $\frac{6}{8}$ in.]

[Coloured.]

D. 18.

CHRIST ON THE CROSS.

(ORIGINAL, FIRST QUARTER OF THE FIFTEENTH CENTURY?).

LOWER GERMANY (?).



FACSIMILE of a woodcut, preserved at the time this copy was taken in the library of the Arsenal at Paris.

In the centre of the design is our Lord on the Cross. A large cruciform nimbus is around the head, above which, on the upright limb of the Cross, is a scroll, having on it the letters I. N. R. I. The head of Christ is slightly depressed and inclined over the right shoulder. He looks down on the blessed Virgin by His side. A loin cloth is present, the feet are crossed, there is not any suppedaneum. On the right hand side of the Cross stands Mary with clasped hands, looking towards her Son. A circular nimbus is over her head, it is covered with a hood-like portion of the large and full mantle which she wears loosely girded round the waist. An unusual kind of ruffed collar encircles her neck. Behind the Virgin stands Longinus, who pierces the right side of the Saviour below the false ribs with the point of his lance. Longinus is dressed in surban, surcoat, and armour sheaves to the legs; around his neck is a collar, on which is inscribed "Lvnginvs." On the other side of the Cross stands St. John with circular nimbus, long flowing hair, mantle and tunic. He looks towards the Cross, raises the fingers of the right hand as in benediction, and holds a large book with the left hand, which is covered by folds of the mantle. Between the nimbus of St. John and the body of our Lord is a scroll, on which are the words "*Ecce filius*," the rest having been torn away. Behind St. John stands an armed attendant, of whom the lower portion only can be seen from the damage the print has sustained at the upper right hand corner. A long sword appears below a short bordered mantle, there is armour on the legs of this attendant, and he wears broad black pointed shoes. On the ground are some flowers and herbage.

Every part of the design, with the exception of the sword and shoes of the attendant on the right hand, is in outline only. The folds of the drapery are rounded, not angular nicked as in the schools of the Van Eycks. The left arm of Christ and the left limb of the Cross have been torn away and restored with the pen. A double border line encloses the composition.

Accompanying this facsimile is a commentary on the original, by M. Paul Lacroix, of which the following is a translation of a portion—

"This print, which is incontestably contemporaneous with the St. Christopher,

the most ancient engraving with a date, has not hitherto been described by iconophiles. It is fixed on the inside of the cover of a mystical poem in old German manuscript of the fifteenth century, on paper, in folio, bound in wooden boards, and preserved among the German MSS. of the Library of the Arsenal, at Paris."

"The style of the drawing is correct and able, belonging to the art of A.D. 1420 to 1440. Such at least is the opinion of the learned iconographer M. Alvin, director of the Bibliothèque Royale of Brussels. The manuscript notes which cover the inner sides of the binding of the volume, and which are below the engraving, undoubtedly belong to the latter years of the 15th century."

[$8\frac{3}{8} \times 4\frac{6}{8}$ in.]

[Uncoloured.]

D. 19, 20, and 20.2.

VARIOUS SAINTS IN THE CHURCH OF SAINT ULRICH, AUGSBURG.

FIRST QUARTER OF THE SIXTEENTH CENTURY.

GERMANY.



SERIES of twenty-four Saints—male and female—from an old wood block in the possession of Earl Spencer.

When Dr. Dibdin was at Augsburg, in the year 1818, he visited the Public Library at that city. With Messrs. Beyschlag and May the librarians, he made several exchanges and purchases of books, in his account of which ("Bibliographical Antiquarian Tour," vol. iii. p. 234) Dr. Dibdin writes—

"Just as I had concluded the hasty list of the foregoing articles, the worthy Rector Beyschlag called my attention to other but not less interesting objects 'What say you,' exclaimed he, 'to some ancient *wood-blocks*, such as they used to print with upwards of three centuries ago?' 'Show them to me,' replied I, 'and will not only "say" something to them, but *purchase* one if they are vendible articles.' 'Come and choose,' replied the Rector, 'here are three at your service. I approached, saw, and instantly became a purchaser of one of them, which I conceived to be the most curious. Beyond all doubt, they were of the time mentioned by the Rector. Each block seemed to be made of *pear tree*, and each had a *subject* (which had evidently been printed from the black appearance of the whole) cut upon *each* side of it. This was quite new to me. The subjects were composed of figures, apparently popular Saints; and the impressions, I make no doubt, had been sold as broadsides. The block which I purchased measures $17\frac{1}{2}$ inches in length by $13\frac{3}{4}$ in width. It is filled on either side by twelve figures of male and female Saints, heroes, and martyrs. In the centre of the four outer edges (which are about two inches in thickness) is a hole, as if bored by a gimlet, and which seems to imply that the block had been originally used in such a manner as to throw off impressions from both sides at one and the same operation of the press. I was sufficiently pleased to purchase this curiosity for the sum of eight pounds of our money." . . . "In the accompanying woodcut will be seen the *four bottom figures*, in this very block which I purchased of the curators of the library in question. The block is now in the possession of Earl Spencer . . . I make no doubt that this wooden block was cut and printed for the cathedral; designating by the twenty-four cuts the twenty-four chapels in the cathedral."

On each print are twelve figures, four in three rows, the lowermost four figures

being female Saints, and the uppermost four canonized bishops of the Church. Each Saint stands erect under a slight and floriated canopy, directed in look and action towards his neighbour. They have circular nimbi over their heads; the bishops hold the pastoral staff in one hand, and their attributes or symbols in the other. The martyrs hold the sword in one hand, and the palm branch of victory in the other. The female Saints, with one exception, bear the palm branch in one hand, and hold up their drapery with the other.

Below each figure is the name in monkish characters. At the bottom of each impression is an inscription. That on D. 19 is—

“Die hailigen rasten in dem wüldigen Gotzhaus.”

That on D. 20. (a continuation of D. 19.)—

“Saint Ulrichs zu Augspurg. vñsüm [?] noch xiiii.”

The first row (Bishops) of D. 19. exhibits S. Nartis,¹ S. Dionisi, S. Witerpus, S. Toyzo.

In the second row are—S. Affer, S. Quiriacus, S. Largito, S. Crescencianus.

In the third row are—S. Hilaria, S. Affra, S. Digna, and S. Eunomia.

St. Affra is the patroness of Augsburg, she is here represented as wearing a crown within the nimbus, with her hands bound to a tree stem, the bottom of which along with her feet and dress is being consumed by flames, emblematic of the nature of her martyrdom. St. Affra had three handmaidens, St. Eutropia, St. Eunomia, and St. Digna. SS. Digna and Eunomia are here shown on the right hand of their mistress; St. Eutropia is on the other (D. 20.) impression.

The mother of St. Affra was Hilaria, who, along with the three handmaidens, perished for the faith a few days after St. Affra had suffered martyrdom.

Mrs. Jameson writes, “This St. Affra appears only in the German pictures of the Suabian School. In the sacristy of the Cathedral at Augsburg there is a large picture by Christophe Amberger, in which the painter has represented St. Affra and her companions St. Eutropia, St. Eunomia, and St. Digna. I have not seen this picture, which Dr. Waagen describes as well-drawn and full of gentle and refined feeling in the heads. In the same church we find the same Saints executed in sculpture in an admirable style. When a bishop is seen in company with the German St. Affra, it is St. Ulrich, Bishop of Augsburg in 973, while the companion of the Brescian St. Affra is St. Apollonius, Bishop of Brescia in 300.” (“Sacred and Legendary Art,” p. 392.)

On the upper row of D. 20. are—S. Simprecht, S. Nidgarius, S. Adelberon, S. Ulrich.

In the middle row are—S. Eutitianus, S. Fidalfus, S. Peter marter, S. Marito.

The lower and female Saints are—S. Eutropia, S. Nimima, S. Diomedea, S. Leonida.

St. Ulrich or St. Udalrich was the first bishop and patron Saint of Augsburg: he died in 973.

“Ohne Wissen, dass es Freitag sei, gab er einem Boten ein Stück Fleisch. Als ihn diser verklagen wollte, war das Fleisch in einen Fisch verwandelt.” (Wessely, “Iconographie Gottes, etc.,” p. 390.)

St. Ulrich is here represented with a fish in his left hand. When there is a key with the fish, the Saint to whom they belong is St. Benno of Meissen.

[16 × 12 in.]

[Uncoloured.]

¹ We give the names as they are here spelt.

D. 20.

VARIOUS SAINTS IN THE CHURCH OF SAINT
ULRICH AT AUGSBURG.*Described under D. 19.*

D. 20.2.



PROOF impression of a single figure from the block described under D. 19. The person represented is St. Adelberon, of the upper row of D. 20.

D. 21.

AN ALPHABET IN FIGURES.

BEFORE 1464 (?).

FRANCE, OR FRANKISH NETHERLANDS (?).



AN alphabetical series (some wanting) of initial letters in which the characters are formed by human and other figures in various attitudes. The attitudes and positions are strange or grotesque, and the forms are variously draped. With the entire figures are occasionally associated the heads and tails of animals either natural or chimeric, in position requisite for the completion of the designs.

Of the letter A but a fragment of the left hand part of it remains; the letter H is damaged, of S but a mere shred exists, the letter T is wholly wanting, and of U or V a small portion only of the design is present. All of W is absent, the letter not having been ever engraved probably.

The series terminates with a square of ornamental foliage. On a few of the letters vermillion has been applied to some of the accessories.

Each design is enclosed in a border of three lines, the border being $\frac{2}{3}$ the inch wide. The design frequently intrudes to a variable extent over the inner two border lines. The size of each letter to the outer border line is about $4\frac{1}{2}$ inches in height and $3\frac{1}{2}$ inches in width.

The designs have been supposed by some authorities to represent certain definite subjects, such as David and Goliath, the Sacrifice of Abraham, &c.; but we cannot coincide in this opinion. The design of each letter is as follows—

[1] A. The back part of the right arm and a portion of the bare head of a man belonging to the left hand part of the design only now exist, with the exception of the end of a wand or stick on the upper border, and an ornament on the place of the leg of the man, which ornament has been touched with vermillion. This letter has been pricked over in a transference of the design.

[2] B is composed of six figures. The upright limb of the letter is formed with a man playing on a pipe and tabor, standing with one leg on the shoulder

of another and younger man below, and resting the other leg on the curved termination of a figure with a human head, on whose shoulders rests an old man. The latter reaches over with a club to the man playing on the pipe and tabor, thus forming the upper curve of the B. The lower curve of the letter is formed by a woman, who grasps with her right hand the upper curve, and by an old man below her who stretches out his foot to meet one of the feet of the man forming the lower part of the upright of the letter. The woman of the lower curve has a long staff in her left hand, which has been here touched with vermilion. Within the upper curve and at the highest part of the letter has been written "R. Beths."

[3] C. The great curve of this letter is formed in its upper part by half the body of a young man, who forcibly opens the mouth of a lion forming the lower portion of the curve. The ends of the figures are connected by an upright limb, formed with upper and lower grotesque horned satyr-like heads, the beards of which join in the middle of the limb.

[4] D. The upright limb is formed at its upper part by a man holding a sword in the right hand, and who is seated on a horse which forms the lower part of this side of the letter. The curve of the latter is composed of a man seated on the shoulders of a grotesque, or monster-like figure. The man holds a wand in his left hand, the point of which is directed upwards towards the left hand of the man with the sword.

[5] E. The left hand limb is composed of two figures, the lower one stretching across to the right hand a piece of his drapery to form the central transverse limb of the E. The upper and lower transverse (here curved) parts are formed by one of the horns of a grotesque head placed above and below. These horns pass over to a hand and foot of the opposite figures.

[6] F. Two human figures and part of a dog enter into the composition of this letter. A man blowing a trumpet forms the upper part of the letter, the trumpet with its banner passing across to the right hand at the top, to form the upper portion of the F. The trumpeter kneels on the back of a young man playing a tabor, who, stooping forwards, forms with his head and arms the central transverse limb of the letter. Between the feet of the lower figure crouches a dog.

[7] G. The greater curve is formed by a youthful, nearly erect, young man holding a spear in his right hand, and standing on the head of a fish-like creature, between the jaws of which the man's right foot enters. The upper part of the G is formed by the passing over of the left arm of the chief figure, who grasps by the hand the hair of a gigantic head—possibly, according to some critics, intended for Goliath's. The lower curve of the letter is formed by a stooping figure holding a *flagellum* by the handle in his mouth, and a book (?) in his hands.

[8] H. A tall, erect, peculiarly draped man forming the upright part of the letter opens with force the jaws of a dragon-like animal, whose bent neck and back form the curve of the letter. The spiny wing of the dragon has received some touches of vermilion. The caudal portion of the dragon is here wanting, from damage.

[9] I. A tall man holds with his right arm a woman round the waist, and with his left hand supports her chin. She appears to rest her head on the man's left forearm; he supports his own inclined head on his right hand, which is placed above the woman's head, and thus is formed the top of the letter. The bottom is formed by the outspread drapery of the female and the left foot of the male. The thoughtful expression of the faces, particularly of the man's face, is noteworthy.

[10] K. This letter is composed of four figures—three men and a woman. The upright limb of the K is formed in the upper part by the female, who looks down with a calm expression of interest on a young man, who kneels at her feet. Her right hand just touches his right shoulder, while in her left she holds a sort of wreath. The young man kneels on his left knee, and holds in his left hand a scroll, on which is inscribed "mon ♡ aves." He looks up with a smiling expres-

sion to the female above him, while he directs her notice to a ring which he holds delicately between the thumb and index finger of his right hand. The upper oblique limb of the K is formed of an old man kneeling, his feet being directed inwards and to the centre of the perpendicular limb of the letter; the lower oblique part is a young man, whose head is downward, and his feet directed upwards and inwards towards the middle of the K. This young man holds a billet of wood in his hands. The feet of the figures forming the oblique portions of the K just touch the shoulder of the love-sick swain.

[11] L. A tall figure, holding a long straight double-edged sword point downwards in both hands, and inclining his head over his left shoulder, forms the upright portion of the letter. At his feet reclines a somewhat older man, forming the lower part of the L. This person supports his raised head on his left hand, and places the right hand on his chest. On the upper part of the blade of the sword has been written in small characters, with ink of a like brown colour (or now so at least) as that with which the cuts have been printed, the word—*London*. On the drapery of the recumbent figure is a word in MS. and in like ink, which word has been read as *Bethemsted*, *Bechemsted*, and *Wethamstede*.

[12] M. The letter M is in the character of church text, each limb being formed of a human figure seated on the back of a chimeric animal. The outer left hand limb is made up of a nearly nude form seated astride the back of a nondescript creature with hooved feet, and holding in its jaws at the top of the letter the sleeve of the upright raised right arm of an old man, who, seated on the shoulders of another strange animal, forms the middle limb of the M. A third figure, who holds a sword in his left hand and grasps with his other hand the upraised hand of the top figure of the central portion of the letter, is seated on a grotesque creature beneath; over the shoulders of the latter may be seen the legs of the figure above dangling in front. The tails of the animals of the middle and right limbs connect at the bottom the three limbs of the M.

[13] N. A tall draped figure, throwing back his head somewhat, raising the left arm, holding a poniard in the right hand, and having a crouching animal between his legs, forms the upright limb of the letter. An old man seated on the upper truncated part of a Triton-like creature, holds upright a straight sword in the left hand, and stretches his right hand across to the upraised elbow of the figure opposite. Some touches of vermilion have been applied to the tail of the fish-like creature.

[14] O. Four large human heads with large open mouths and long beards go to compose this letter. The two heads above rest upon the two heads below, which, in an inverted manner, rise to the centre of the letter. The beards of the upper heads curve round and join at the top to form the higher part of the O; the beards of the lower heads curve and join at the bottom to complete the circuit.

[15] P. A man in a hooded monkish costume, standing on a prostrate animal, and holding a club in his raised right hand, forms the upright limb of the letter. The curve is formed by a man supporting himself on his legs placed against the abdomen of the figure opposite; bending himself upwards, he stretches across his right hand, with a club in it, to the left hand of the figure opposite. The hand of the latter is covered with what appears to be a large conical cap.

[16] Q. The body of this letter is formed of two grotesque heads, the beards of which join together at the bottom, the hair of the heads uniting in like manner above. A third head, connected by the beard to the other beards below, makes the tail of the letter. The tongue of the head on the right side of the Q (to the spectator) has been touched with vermilion.

[17] R. A tall bareheaded man, holding his hat in the left hand and trampling on a prostrate lion, forms the upright limb of the letter. The upper curve is a man with the right foot on the abdomen of the figure opposite, and against the foot of the lower and upturned figure. The tall man raises his right leg somewhat over the right paw of the lion. The lower and oblique limb of the R is formed of an old man blowing

a long and curved horn. His legs are turned upwards and inwards, so as to touch the waist of the upright figure, and the left foot of the man forming the upper and curved limb.

[18] S. A mere strip—half an inch wide—is all that remains of the original sheet. This strip includes scarcely more than the perpendicular border of the left hand side of the engraving.

[19] T. This letter is wanting.

[20] V. Of this letter the head and shoulders only of a man playing a pipe and forming the upper part of the left hand limb of the V are present.

[21] X. One oblique limb is formed by a man standing on the shoulders of a full-dressed female. He holds a bell in each hand. The other oblique line of the X is formed of two figures, one of whom—the lower—holds a bell in the right hand, while the upper figure has a squirrel on his curved back. The lower figure unites himself by the left hand to the other oblique limb of the X while the upper figure joins it with his feet.

[22] Y. The left limb is composed of a youthful figure, supporting on his left shoulder a monster having cloven feet and wings. The right limb of the Y is formed above of a man thrusting a long straight sword through the head and mouth of a chimera below, the caudal extremity of which forms the tail of the Y.

[23] Z. This letter is in reverse. The oblique limb is formed of a bareheaded old man, about to unsheathe a dagger with his right hand. With the raised left hand he grasps the hair of a youth above, who forms the horizontal bar of the letter. The lower horizontal bar is formed of a prostrate youth, who supports his head with his right hand.

[24] On the last sheet is represented a rich floriated design of the late Renaissance character.

It may be proper here to remind the reader that there is another "figured alphabet" besides the present one, well known to iconophiles (Bartsch, vol. vi. p. 37, n. 94-109, Pass. vol. ii. p. 46, n. 94-109). In this second series, the designs are more grotesque and of a different character, and animal forms play a more important part in the compositions than they do in the present series. In this second series also the technic is engraving *en creux* on copper, the work being generally assigned to the Master of 1466 and his school. The present alphabet [D. 21.] "I have described," writes M. Léon Delaborde ("Débuts de l'Imprimerie à Mayence et à Bamberg," Paris, 1846, p. 19, note 94), "in the memoir I have written 'Sur l'Origine de l'Impression dans les Pays-bas,' and I have indicated what should be regarded as its relations with the well-known alphabet of the 'Master of 1466,' and with one still rarer, of an anonymous master (both engraved *en creux*)."

We have not been able to consult the "Memoir" referred to above, and shall close this section of the subject with the following extract from Mr. Chatto ("A Treatise on Wood Engraving," p. 139)—

"In the volume under consideration [*i.e.* our present alphabetical series, D. 21.] we may clearly perceive that the art of wood engraving had made considerable progress at the time the cuts were executed. Although there are not any attempts at cross-hatching, which was introduced about 1486, yet the shadows are generally well indicated, either by thickening the line or by courses of short parallel lines, marking the folds of the drapery or giving the appearance of rotundity to the figures. The expression of the heads displays considerable talent, and the wood engraver who, at the present time, could design and execute such a series of figures would be entitled to no small degree of commendation. Comparing these cuts with such as are to be seen in books typographically executed between 1461 and 1490, it is surprising that the art of wood engraving should have so materially declined when employed by printers for the illustration of their books. The best of the cuts printed with letterpress in the period referred to are decidedly inferior to the best of the early block books."

The figured alphabet before us—not too highly praised by Mr. Chatto—undoubtedly of a very interesting character, and plays an important part in the history of early engraving. It offers in the designs and technic points of much interest as regards both its artistic qualities and its place of production. The nationality of its author has not yet been determined. The general excellence of the designs, the expression of many of the countenances and actions, the determination and incisiveness of the forms and intentions, and the manner in which the compositions have been engraved, all bespeak an artist of no mean qualifications, and indeed, of such excellence as to lead one to agree with Mr. Chatto when he remarks, "With respect to drawing, expression, and engraving, the cuts of the alphabet are decidedly superior to those of every block-book, and generally to all wood-engravings executed previous to 1500, with the exception of such as are by Albert Dürer, and those contained in the *Hypnerotomachia*," and to which we would add the first edition of the "*Ars Moriendi*."

"The person," writes Ottley, "who designed this curious Alphabet must have been an artist of no mean talents, and the wood engraver also merits praise." ("Inquiry," p. 199.)

While the peculiar light sepia water colour in which these designs have been printed, the character of the paper, the general style of work, and the particular manner in which the shades have been indicated by small oblique simple line point to the epoch of the first edition of the "*Biblia Pauperum*," yet the feeling and expression in the designs forbid one to believe that the alphabet proceeded originally from either a Dutch, Flemish, or German artist, as several critics have supposed.

In support of this, our own opinion, we would direct attention to the grace and elegance of some of the designs, qualities which were not common to the Dutch and Flemish xylographic artists of the middle of the fifteenth century. The letters I, L, the prostrate and flying figures in Z, the upper figure of C, the lower figures of E and of F, have all a grace and *tournure* beyond those in the designs of contemporary xylographs. Further, take the letter K, where a love-sick youth kneeling at the feet of his mistress looks up at her with an expression of amorous assurance in his face and exclaims, "You have my heart," while he offers her a ring affectedly, yet delicately exhibited to her in his right hand. We accord with Mr. Chatto in the opinion that "the style of the drawing is not unlike what we see in illuminated French MSS. of the middle of the fifteenth century, and are the only two engraved words which occur in the volume are French, I am rather inclined to suppose that the artist who made the drawings was a native of France. The costume of the female to whom the words are addressed appears to be French and the action of the lover kneeling seems also characteristic of that nation. No Dutchman certainly ever addressed his mistress with such an air. He holds what appears to be a ring as gracefully as a modern Frenchman holds a snuff-box, and upon the scroll before him are engraved a heart, and the words which he may be supposed to utter," *Mon Ame [mon cœur avez]*. (Op. cit. p. 134.)

Against our own view may be ranged M. Léon Delaborde, who alludes to this alphabet as "*évidemment composé et dessiné sur bois par l'auteur de la première édition de la Bible des Pauvres*." (Op. cit. p. 19.)

Mr. Ottley considered (MS. catalogue, p. 23) it to have been "apparently the work of a Dutch or Flemish artist . . . and I suspect they were engraved in England." Mr. Sotheby writes ("*Principia*," vol. i. p. 124), "We think the figure of the female above the kneeling one in letter K would induce any one little acquainted with costume and other relics of art to pronounce the lady to be a buxom *Vrouw*."

Passavant appears to have been undecided between a Netherlands and German source.

Ottley's opinion that the series had been engraved in England appears to rest only on the manuscript English upon some of the cuts. On B, e. g. is in MS.

R Beths" (?); on L are the words "London" and "Bethemsted" (?), and on the *verso* of the last piece—the floriated ornament—is the draft of a letter beginning " — Right Reverent wershupfull masters and Frynds, In the moste loweliste maner that I canne or maye I here recömende me duly glade to her of or good prosperite and welth."

This writing has been stated to be of the time of Henry VIII. Mr. Ottley evidently considered the writing on the figures themselves as well as the latter to be of earlier date than the period of the monarch in question, A.D. 1509-1547, since he remarks, "The writing of both of which words appears to be of the fifteenth century, and coeval or nearly so as may be with the date of the cuts themselves." ("Inquiry, &c.," p. 199.)

When this alphabet came first into the possession of the Museum, the sheets were mounted by their left hand or inner margins on pieces either of paper or parchment about two inches wide. Several of these strips had been cut from English MSS. apparently of the same date as the writing on the *verso* of the last piece. The sheets thus mounted were enclosed or loosely bound within a double fold of coarse parchment, within which on the outer fold were the words, one above the other, "Edwardus Lowes," in large old English characters, each word being enclosed within a scroll.

In opposition to Mr. Ottley's opinion, it may be justly inferred, we think, that the sheets were mounted and enclosed fully fifty years after the woodcuts had their birth.

With respect to the word "Bethemsted," Mr. Sotheby remarks that he cannot read the word as such; "after the letter *h*, if such it be, comes an *m* or three upright strokes, with a dot above the final one, so that the intermediate syllable cannot be with propriety read as *em*. We think the word might with an equal chance of correctness be read 'Westminster.'" (Op. cit. p. 124.)

"In this name" (Bethemsted), writes Mr. Chatto, "the letter B is not unlike W, and I have heard it conjectured that the name might be that of John Wethamstede, Abbot of St. Alban's, who was a great lover of books, and who died in 1440. This conjecture, however, will not hold good, for the letter is certainly intended for a B, and in the cut of the letter B there is written 'R Beths', which is in all probability intended for an abbreviation of the name 'Bethemsted', which occurs in another part of the book." (Op. cit. p. 136.)

During an examination of the cuts of this figured alphabet, the attention of the writer was directed by Mr. Reid to certain sympathies—if we may so write—in their design and technic with those of many of the figures in the *editio princeps* of the "Ars Moriendi" (*antea*, p. 193). In this admirable specimen of early art, some single figures and groups are worthy of the pencil of Van Eyck himself and of the graver of Schongauer. Several of the heads in the cut to the "Temptacio dyaboli de avaricia" (20), and in the next illustration, as also Christ on the Cross, and a group of figures in the last cut of all may be particularly cited.

In these two works, the "Figured Alphabet" and the "Ars Moriendi," there is a similar delicacy and refinement in several of their figures, which circumstance, taken in combination with the manner of the technic, the peculiar ink or colour of impression, the analogous framework enclosing the compositions, the character of the paper with the anchor for watermark, appears to indicate an alliance between the authorships of the two series. Admitting, however, that the character of the designs and inscription of the Alphabet point to a French designer, and that certain points connected with the Block Book link it to the schools of the Lower Rhine and Cologne, it may be yet conceived that—as before stated—these schools were influenced by Flemish art, by the art of Roger van der Weyden, and of the Van Eycks; while Flemish art itself was influenced in some instances by French sentiments coming through the artists of the Frankish Netherlands, or when the latter was under the sway of the Dukes of Burgundy. A careful survey of the Print Room edition of the "Biblia Pauperum" [D. 1.] will show also, we think, in

certain of the designs and in its technic some characteristics which may incline to the opinion that these three works, viz. the "*Ars Moriendi*," the "*Figure Alphabet*," and the edition mentioned of the "*Biblia Pauperum*," were produced about the same time and under similar artistic influences. While on this subject attention may be directed to some details in the technical execution of a *St. George and the Dragon* [D. 79.] among the woodcuts as perhaps affording evidence of its production by some one of the same school, but less refined in design and less technically capable in execution.

The figured alphabet under notice would appear to have been unknown to Heineken, Von Murr, Breitschopf, Singer, Dibdin, and other writers of the end of the last and beginning of the present century. It was presented to the British Museum by Sir George Beaumont; but whence obtained by him we do not know. Accompanying it was the following letter from Samuel Lysons, the well-known antiquarian and author of the "*Reliquiæ Britannico-Romanæ*":—

"King's Bench Walk,
"27th May, 1819.

"MY DEAR SIR,—

"I return herewith your curious volume of ancient cuts. I showed it yesterday to Mr. Douce, who agrees with me that it is a great curiosity. He thinks that the blocks were executed at Harlem, and are some of the earliest of the productions of that place. He has in his collection copies of most of the letters executed on copper, but very inferior to the original cuts. Before your return from the Continent I shall probably be able to ascertain something further respecting them. Wishing Lady B. and yourself an agreeable tour,

"I remain, dear Sir,

"Yours truly,

"SAMUEL LYSONS.

"The Astrological MS. is of no value."

At the back of this letter was the following memorandum in pencil by Sir George—

"Before we returned from the Continent poor Lysons was no more; and received this note long after his death.

"1823.

G. J. BEAUMONT."

The allusion in Mr. Lysons' note to a copy engraved on copper of the present woodcuts is substantiated by the remarks of Léon Delaborde ("*Débuts*, etc., p. 19, note), by Passavant's statements (vol. i. p. 119, vol. ii. p. 28, *et seq.*), and "*Deutsches Kunstblatt*" (June, 1850, No. 22, p. 172).¹

This copy in intaglio on metal has been attributed to the Master of 1464 and his school. A complete impression on three oblong folio sheets is known, two of which sheets are (according to Brulliot and Passavant) in the Dresden Cabinet and the third and last is in the Library at Vienna. The seven initial letters on the third or last sheet are fixed as separate pieces in a MS. in the Munich Library (Brulliot.)

The order (we quote from Passavant) in which the letters are distributed on the sheets, is as follows—

A B C D	E F G H
N O P Q	R S T V
I K L M	
X Y Z. Ornament.	

¹ See also Brulliot, vol. i. No. 3182.

A. [Imperfect in the Museum Woodcut Series.]

Two bearded men hold a label forming the middle limb of the letter, and on which may be seen four lines resembling manuscript (composed of small strokes only), but permitting of the date mccccxiii. being clearly to be seen, and quite below towards the right hand the mark \ddagger .¹

R. (The mark \mathcal{C} wanting in the Museum Woodcut.) An old man, erect, near a lion is attacked by a young man with a club, who is placed above.

Below is a man with a hood. On this letter below, and very small, is the mark \mathcal{C} .

S. (A mere fragment in the Museum Woodcut Series.)

A monster swallowing a head.

T. (Absent in the Museum Series.)

Above, a dragon; below, two monks.

V. (A fragment only present.)

Two players on the fife, placed diagonally, the feet joined. In the background may be perceived the sign of abbreviation, \simeq , which may lead to the inference that the V might serve also to indicate the W. Léon Delaborde gives in his "Nouvelles Recherches sur l'Origine de l'Imprimerie," Paris, 1840, p. 19, a facsimile of this initial; but of the two signs which he has added, the first only belongs to this letter; the second, as we have seen, is present on the letter R. (Pass. "Peintre-Graveur," vol. ii. p. 28.)

"That this alphabet was prepared to serve as initials in MSS. and printed books the index at Basle affords proof. A like intention makes it clear why several similar alphabets were engraved on copper by other masters of the fifteenth century. . . . Whether the woodcuts served the copper-plate engraver as a model, or, *vice versâ*, I do not venture to decide, for the technical execution of the one series differs completely from that of the other. If the woodcuts, as regards the manner in which their shadows are treated, accord in general with the old Netherlands *Canticum Canticorum* and other xylographic works of that period and country in which the shadows consist of mostly short horizontal strokes; on the other hand, the hatchings in the copper-plate engravings of the Master of 1464 consist of many close strokes often crossing each other, and which in the draperies are more generally perpendicular, or inclined downwards. The ink of impression has a very pale tone, and the printing has been effected by means of the rubber. These circumstances, and particularly a still very inapt management of the graver of this otherwise richly fanciful artist, give to his prints a very archaic appearance." ("Deutsches Kunstblatt," 1850, p. 172.)

"The subjects of the two Alphabets—the Netherlands on wood, and that on copper engraved by the Master of 1464 (which, however, we have not been able to compare side by side)—appear to be almost identical; but the management of the graver is different. In both the contours are, it is true, equally heavy, but the shadows in the woodcuts are formed of small, nearly horizontal strokes; while in the burin engraving they are composed of very fine hatchings with the dry point, almost perpendicular, and crossing slightly. It would be very difficult to decide which was the original, that is to say, the oldest of these two series; but it would be natural to believe on reflecting on the talent, full of fancy, of the Master of 1464, that he was the inventor of these compositions, which were afterwards reproduced by engraving on wood. The woodcuts are slightly smaller than the others, measuring only 3 in. six lines in height, and 3 inches in breadth, while the subjects engraved with the burin are 4 inches high." (Pass. vol. ii. p. 30.)


The watermark on the paper of the present woodcut figured alphabet [D. 21.] is an anchor having a small cross springing from a ball between the shanks at the


¹ Passavant, in the "Deutsches Kunstblatt," states the date to form a fifth line, and to be perceivable "mit bewaffnetem Auge."


bottom. Half of this mark may be seen on the letters E and I, which marks have been traced over with the lead pencil by some former possessor of the series. Mr. Chatto observes (*Op. cit.* p. 132, note), "An anchor is to be found as a paper-mark in editions of the 'Apocalypse,' and of the 'Poor Preacher's Bible.' According to Santander a similar paper mark is to be found in books printed at Cologne, Louvain, and Utrecht, from about 1470 to 1480."

An anchor (as well as the bull's head) may be observed as watermark on some of the sheets of the *editio princeps* of the "Ars Moriendi."

"On examination, however, of these leaves [the pieces of the woodcut figured alphabet] we find that on those containing the letters A, E, and I, a portion of the watermark of the anchor appears, the same fitting and perfecting the other portions of the mark on N, R, and X, by which it seems that the twenty-four designs were taken off on three sheets of paper, eight letters on each sheet, the eight letters being probably engraved on the same block as in the subjoined diagrams.

A	B	C	D
			
E	F	G	H

E	F	G	H
			
I	N	R	X

I	N	R	X
			
K	P	Z	Ornamental foliage

"The letter A (nearly all wanting in the Museum example) in the first diagram should contain the upper part of the watermark belonging to the first sheet. By the above arrangement the three sheets could be joined together horizontally, so as to form a frieze, in which case the letters would follow regularly, from first to last, in two rows. A margin of a little more than one inch was left between the top and the bottom row of letters, and a line divided this space equally. Perhaps the letters were sometimes cut by this line, and the whole alphabet arranged in one unbroken series; the spaces dividing the letters laterally appear to have been much less, and not to have had a similar line dividing them in the middle." (Sotheby's "Principia," vol. i. p. 122.)

According to Mr. Ottley ("Inquiry, &c.," p. 199), "the left hand edge of the second sheet was originally intended to be pasted to the right hand margin of the first, and in like manner the third sheet to the second; when the whole would have formed a frieze exhibiting in an unbroken series of two rows, the entire alphabet."

It may be noticed on referring back to p. 206 that the order of the copper-plate series given by Passavant agrees with that designated by Sotheby.

Of the woodcut Figured Alphabet which has been now described, there exists a well-conserved and complete series in the Museum at Basle, on two large folio sheets, and faintly coloured in red and yellow. According to Passavant (P. G., vol. i. p. 119), there is a communication of Docen in the "Kunstblatt" of 1822, p. 51, to the effect that he saw these letters serving as initials to an alphabetical index of the Natural History of Pliny, to which they were affixed. (Pass. in "Deutsches Kunstblatt," 1850, p. 172.)


D. 22.

MOSES.

LATTER THIRD OF THE FIFTEENTH CENTURY.

ULM (?).

(No. 144, WEIGEL.)

N the middle of the design stands Moses, occupying the whole length of the print. He is fully draped, but barefooted, and rests on a narrow pedestal. He is surrounded by inscriptions and illustrations, having reference to the Law and infractions of it.

The great Hebrew Lawgiver is bearded, and with long hair to the shoulders. The horns on his head take the form of the sides of a lyre, supporting at their tops a scroll, having inscribed on it *Moy ses hō dei: māsuēti sim^s*, the latter words having connection probably with the "Decem abusiones plebis," inscribed on a scroll, which the Lawgiver holds aloft with his left hand. The long tunic of Moses is girded around his waist; there is an outer cope-like vestment, the collar of which is adorned with precious stones. Moses holds up with the right hand aptych, on the outer wing of which is inscribed at the top *Prima*, and analogously on the other wing *Secunda*. Below the word *Prima*, are the following words—*Dilige dominum deū tuū ex toto corde tuo et ex tota aīa tua et in tota mēte hoc ē maximū p̄mum mandatū*. On the other side below *Secunda* is engraved—*Secūdum ut simile ē huic Diligē [sic] proximū tuū sicut te ipsum In hys duob^s mandatis ita lex pendet et prophete*.

On each side of Moses is a series of ten scrolls, of which those scrolls on the right hand have inscribed on them the infractions of the law committed by the people, and on the scrolls on the left are named the "plagues of Egypt." At the outer side of each series of scrolls is a row of pictorial illustrations, relative to the subjects recorded on the scrolls.

On the first or uppermost scroll on the right hand are the words—"idola fecit homo," the accompanying illustration to which represents the idolatry of a man who kneels before an image of the Evil One on a pedestal. On the first scroll on the other side are the words—"Prima rubens unda," by the side of which is the illustration of a river changed into blood. Above the series of illustrations on the left hand is a scroll, having on it the words—"Decem plaga Egypta."

Immediately below the collar of the mantle of the Lawgiver begins a series of oblong tablets, ten in number, and running down the front of Moses to the feet. These tablets are about an inch in width and half an inch in height, and have a narrow border with two lines. On each tablet is inscribed the ten commandments—

Unum crede deū—nec vane iura peripim—Sabbata sanctifices—Habeas in honore

parents, etc. The figure of Moses is fairly designed and drawn, and the technic is firm and decided. The smaller illustrations, however, are mostly of inferior character, though one or two of the designs on the right hand are by no means bad. The print was formerly in the possession of T. O. Weigel, who remarks concerning it—

"This rich figure is well designed. Moses stands in dignified attitude, elevated the diptychon and scroll to the proportionate height of half his head, and looks out earnestly towards the world. The drawing shows the artist. The folds of the drapery are soft and natural, expressed partly by descending lines, partly through diagonal hatchings, and partly through both media. The technic also is sure, dexterous and powerful. The colouring is careful in the principal figure. In the hair, the flesh parts, and in the drapery the shadows are produced by deeper hues of the particular local colours. The colours—at least where they are not mineral—appear somewhat faint. We find madder red, rather pale in the vestments of Moses, of the unhappy father, of the murdered person, of the seduced woman, on several walls of buildings, on the diptychon with the exception of the white spaces which are intended for the inscriptions, and on the base of the statue of the idol. There is dark grey in the hair of Moses, verdigris, apparently tempered with chalk, in the mantle, in the jewels of its border, on the floor surface of the pedestal, and on the foreground of all the smaller illustrations. Yellow ochre, but rather pale, appears on the horns, border and lining of Moses' mantle, on the woodwork of the smaller illustrations, and on the borders separating the latter from each other. Cinnabar red is to be found pale in the hair of Moses, but very powerful in the blood-red river, on the roof of the church, in the clothes of the idolater, of the perjurer, of the sabbath-breaker, murderer, thief, judge, seducer, usurer, and on the bed-cover of the adulterer. Brown length appears in various shades in the clouds, in the wings of the lice and flies, and on the clothes of the weeping mother. This system of colouring points to the school of Ulm. The time of the production of the print appears to have been that when the nicked folds of the draperies disappeared, and the rounded hoop folds began. We must conclude, therefore, that it was about the third quarter of the fifteenth century. Our print is not without many small damages. At the sides and lower edge it has been cut to the quick. A watermark to the paper is not visible."

While this example of early Art is under consideration, reference should be made to that previously described under B. 1.

[16 $\frac{1}{8}$ × 11 $\frac{3}{8}$ in.]


[Coloured.]

D. 23.

THE SACRIFICE OF ABRAHAM.

LATTER PART OF THE FIFTEENTH CENTURY.

ULM (?).



IN the left stands Abraham bareheaded, in a close-fitting tunic with long sleeves, about to sacrifice his son Isaac. His right hand, grasping a long straight sword, is raised high above his head. The sword appears ready to descend on his son, who kneels with clasped hands before an altar on the right hand side of the composition. Above the altar hangs a ram by the neck from a tree. At the upper right hand corner an angel emerges from a cloud of rays who arrests the descent of Abraham's sword. Behind and to the left of the patriarch is a tree, and on the foreground below Isaac lies a bundle of lighted faggots. Both Abraham and Isaac have on pointed shoes.

The design is of inferior character; there is not any cross-hatching, but some shadows are indicated by parallel oblique lines. The actual cutting is clean.

The system of colouring adopted appears like that of Augsburg and Ulm. Deep madder carmine is present in the drapery of the angel and Abraham, and this has received a coat of gummy varnish. The wings of the angel, the foliage of the trees and the ground are of verdigris green; the tree stems, the altar-step and the rays are of a deep yellow colour. A double border line encloses the composition, the border being coloured a heavy red.

[$4\frac{5}{8} \times 2\frac{7}{8}$ in.]

[Coloured.]


D. 24.

THE YOUTHFUL JESUS ON A BANK.

LAST DECADE OF THE FIFTEENTH CENTURY.

SWABIA.

(No. 220, WEIGEL.)



IN the middle of the composition sits the youthful Jesus on a cushion placed upon a grassy bank. The body is directed towards the left, the head towards the right hand. A cruciform-rayed nimbus, without border, is around the head, the hair is waved and flowing, and the Saviour is draped in a long loose and graceful robe, below which appear the naked feet. The right hand of Jesus is placed on a branch of a rose-bush (?) which springs up from the grassy bank, while the left hand holds a rose-branch at the bottom of the stalk. From the flower-stem on the left springs a bordered scroll, on which is the word *Ihesus*. By the side of the other flower-stem on the right is a scroll on which is inscribed *Christus*.

The print has been brightly coloured. The rays of the nimbus, hair, flower-stems, and the immediate foreground of the bank are yellow. The cruciform divisions of the nimbus and the drapery are of a bright rose madder. The grassy bank and the leaves of the flower-stems are of a deep green.

Formerly in the Weigel collection. "The drawing is good if also somewhat mechanical, the technic is sharp, the impression produced with the rubber is also sharp and of a black colour. The angular sharp drawing, the sharp cutting, the colour—of a lively shining madder red, bright yellow, and powerful green—points towards Swabia. The form of the rayed glory points towards the last quarter of the fifteenth century." (Weigel und Zestermann, vol. i. p. 353.)

There is not any watermark to the paper, which latter is that in use in Swabia during the fifteenth century.

$4\frac{3}{8} \times 4\frac{6}{8}$ in.]

[Coloured.]

D. 25.

JESUS CHRIST IN THE HABIT OF THE ORDER OF ST. FRANCIS; OR, THE REDEEMER TREATED SYMBOLICALLY.

LAST DECADE OF THE FIFTEENTH CENTURY.

GERMANY.



WE must at once confess that we are not quite satisfied with the interpretation which is here given of this design. Our reasons for coming to the present conclusions are, however, placed before the reader, that he may arrive at a judgment of his own.

A figure in early manhood draped in the grey habit of the order of St. Francis stands in reverent attitude in the middle of the print. Around his head is a large circular cruciform nimbus (properly the attribute of the Godhead only). The head is divided in the centre and falls down gently over the shoulders. The head is depressed and slightly turned over the right shoulder; the hands are brought forward and clasped in front on a level with the diaphragm. The expression of the features is that of a lowly reverence. The feet have apparently been represented unclothed, but the print having been cut away at the bottom, these appendages have been almost entirely removed.

A scroll curves over the figure from the right shoulder to below the left arm. On this scroll has been written in sharp Gothic characters with contractions—

"*Quis custodit os suum custodit animam suam.*" (Lib. Proverb: xiii. 3.)

"*Mors et vita in manibus lingue sue.*" (Lib. Proverb: xviii. 21.)

Colour has been delicately and appropriately applied to the print, which forms truly a beautiful design. The pose, expression and drapery are of very refined character, and the technical execution is of the most careful kind. The face and limbs of it having been tinted also with light red. The hair of the head is light brown, the short beard is just indicated, the habit is of a cool grey. The background is quite plain. A single border line encloses the composition, with the exception of the upper line of the top of the scroll, which projects beyond.

The presence here of the cruciform nimbus has led to our considering a figure to which it is attached as representing our Saviour in early manhood, as practising that humility and abnegation of the world which was copied by, and so distinguished the Seraphic Father, St. Francis of Assisi, the founder of one of the three great mendicant orders.

Yet our supposition may be erroneous; for "the artists, like the copyists of the Middle Ages, were often but little instructed; the copyists missed a word

phrase, the artist omitted a constant character either from negligence or through ignorance. We must not be astonished, therefore, if we often meet with one of the Divine Persons without a nimbus, or with a continuous nimbus not cruciform. Analogous mistakes are extremely common A contrary error but of much less frequent occurrence bestows the cruciferous or Divine nimbus on a simple mortal. An ancient MS. of the library at Amiens exhibits at the top within a large arabesque capital B, a young beardless man, crowned with a diadem, seated, holding an open book in the left hand, and dipping a pen in an ink-bottle with the right. This youthful scribe bears a cruciferous nimbus, he is intent on the inspiration of a dove, who pours into his ear the poetry he is about to write. Certainly the miniaturist has made a mistake: this young man is David writing his Psalms, or at the utmost it could be but St. John the Evangelist assisted by his eagle; but in either case it is a mortal, and not God. In the library of the Arsenal there is a miniature showing a priest officiating, ornamented with a cruciform nimbus of gold. This person might be Jesus Himself exercising the priestly functions, but it should be remarked that he is bald, as St. Peter is represented, and that Christ is never bald. . . . The Missal of the Abbey of St. Magloire, which belongs to the fifteenth century, exhibits the Nativity of Mary, the little Virgin bearing a nimbus of gold which is divided by three cross-bars. But the Virgin has also a large aureole, which surrounds the body exactly as in the instance of God himself (as shown by an illustration further on)—the Virgin is almost God. However, it might be conceived that some extreme devotee had intentionally invested her with a cruciform nimbus, and that there was not any error in point of fact. But the error is manifest and twofold in another manuscript which belongs to the end of the thirteenth century. In it may be seen the prophet Johel, young, beardless, bearing the cruciferous nimbus. Johel listens to God, who speaks to him, and—what is curious—God bears a simple continuous nimbus. Here, then, has been a transposition: Divinity has passed over with the cruciform nimbus from God to the prophet, while humanity has migrated from the prophet to God. These errors are full of interest; they throw a certain light on the instruction of the Christian artists." (Didron, "Iconographie Chrétienne," p. 51.)

[$5\frac{1}{2} \times 3\frac{1}{2}$ in.]

[Coloured.]

D. 26.

THE RAISING OF LAZARUS.

SECOND HALF OF THE FIFTEENTH CENTURY.

GERMANY.



IN the foreground runs obliquely across the composition a low open tomb, having its head raised on our right hand. From this tomb rises Lazarus, in grave-clothes, with raised and joined hands, and uncovered face. He is seen to the middle of the body. Over the further edge of the tomb at his side hangs a part of the grave-clothes. St. Peter leans over the latter with his hands directed towards Lazarus, and his head turned round towards Christ, who stands on the left at the further angle of the end of the tomb. St. Peter has a circular nimbus. Our Lord has a cruciform nimbus, long black hair and beard. He looks down towards Lazarus, raising his hands as if about saying, "Lazare, veni foras" (Johan: xi. 43). Between our Lord and St. Peter stands Martha, one of the sisters of Lazarus, from whom runs a long scroll, on which are the words in sharp Gothic characters, and with contractions—

"Domine si fuisses hic, frater meus non fuisset mortuus." (Johan: xi. 21.)

Over the head of Martha is a circular nimbus, the disc of which is rayed. Martha looks towards Christ, and directs her right hand towards the tomb of her brother Lazarus.

On the left hand of Christ, and at the foot of the tomb, stands Mary Magdalene, with raised and clasped hands. Around her head is a circular nimbus, with a crenated border to the disc. Mary has long flowing hair, and a long loose mantle which hides her feet. She looks down in humility. Behind these figures is a group of thirteen disciples all bearing nimbi. One of the group is a female, and of the more distant of the group only the nimbi are to be seen. On the right hand at the further edge of the tomb and behind the risen Lazarus, are two figures conversing, one of whom is a Jew. From the left hand of the companion of the latter runs a scroll bearing the words—

“*Ecce quomodo amabat eum.*” (Johan : xi. 36.)

Behind these two persons the heads of other figures may be seen. In the background rise the towers, spires, &c. of a fortified town, *i.e.* of Bethany. At the upper right hand corner of the print emerges the hand of God the Father from some clouds. The fingers of the hand are placed as in the act of benediction, and from these project rays, so as to form a cross.¹

In front of the tomb and in the immediate foreground runs a long scroll, one end of which touches the lower drapery of our Lord, while the other end extends to the lower right hand corner of the composition. On this scroll is inscribed—

“*Ego sum resurrectio et vita, qui credit in me etiam si mortuus fuerit, bibet.*” (Johan : xi. v. 25.)

Between this scroll and the tomb lie a shovel and pickaxe.

The print has been coloured, and it appears as if some slight kind of metallic illumination had been applied to certain parts, as, *e. g.* to the cruciform limbs of the nimbus of Christ, on the rays near the fingers of the Deity, on the turban and mantle of the person talking to the Jew, on the draperies of Martha and Mary, and elsewhere, but which metallic illumination has now changed or vanished. It is right to add, however, that an authority we respect, and to whom we submitted the print and our opinion, differed with respect to the latter. Mr. Frederick George Stephens (the authority in question) considered such lustre as remained was due more probably to the contracted particles of a gummy colour like camboge, or of some gummy varnish, which had been applied over the colour. Another authority was in accord with our own opinion. Green, yellow, and light brown colours are prominent. A black border line encloses the composition, down to the outer edge of which the print has been cut.

[10 $\frac{5}{8}$ × 7 $\frac{5}{8}$ in.]

[Coloured.]

¹ *Antea*, p. 20.


D. 27.

AN "ECCE HOMO."

LATTER THIRD OF THE FIFTEENTH CENTURY.

GERMANY.

(No. 134, WEIGEL.)

 HE head and naked body (to below the false ribs) of our Lord are here represented. The action of Christ is somewhat of a crossed character. The head is inclined over the right shoulder, and the look is towards our right. The body is turned slightly towards our left. Around the head is a wreath of thorns, and above, an elegant cruciform nimbus. The hair is thick and black, and falls to one side over the right shoulder. Our Lord directs attention to the puncture in His right side with His right hand, from the wound at the back of which blood flows, as it does copiously also from the gaping wound in the chest. The left hand is so raised as to exhibit the wound in the palm, whence the blood flows in a stream down the forearm. There is much expression in the face of pain and sorrow; the drawing of the right hand is fine and artistic, and there is a feeling and delicacy about the design which must be evident to the observer. Above and on a level with the middle of the head is inscribed on our left cce [ecce], on our right hom [homo]; these words being imperfect from the damage the print has received.

Colour has been applied. The wreath of thorns and parts of the cruciform limbs of the nimbus are of a pale greenish-yellow tint; the wounds of the body and hands, the central parts of the cruciform limbs of the nimbus are bright red; the hair is of a deep brown hue, or almost black, and the background is brownish-yellow. Unfortunately this valuable relic is in bad condition, and thus the original beauty of the work can be conjectured only from its present state. It was formerly an ornament of the Weigel cabinet.

"To indicate the place and time of its production would be very difficult. In its way it stands alone almost. In the library of the Church of Our Lady at Danzig is a folio print representing the 'Arms'¹ of Christ. In the middle appears the half body of our Lord rising above the tomb almost in an identical position with that of the figure in the example before us. But irrespective of the circumstance that the former is not so feelingly represented nor so finely drawn, it differs in several other particulars. The drawing and technic, pose and character of our present example, are developed so artistically and are so beautiful that one is involuntarily reminded of a master such as Martin Schön. The soul-expressive eyes, the features full of character, the fine flowing hair, the well-made-out wreath of thorns, and even the delicately-formed letters of the inscription refer us unquestionably to the middle of the second half of the fifteenth century as the time when the print was produced. Unfortunately not an indication exists as to who was its author. As to the place of its production we are ignorant also. We acquired the print from Professor Ackermann, who had removed it from a MS. of the fifteenth century, with the immediate scription of which it was so connected that it must be regarded as having been contemporaneous with the manuscript in question." ("Antänge, etc.," vol. i. p. 218.)

[$5\frac{6}{8} \times 4\frac{2}{8}$ in.]

[Coloured.]

¹ *Antea*, p. 152, C. 8.

D. 28.

AN "ECCE HOMO."

MIDDLE OF THE FIFTEENTH CENTURY.

GERMANY.



OUR Lord, as an emaciated, naked figure, stands alone on the design. The body is bent and directed in action towards the spectator's left hand. The head is slightly inclined over the right shoulder; around the brow is a dense wreath of thorns. The hair is thick and long, and falls over the shoulders. Our Lord's body is marked all over with wounds streaming with blood, the result of the flagellation to which He has been subjected. The arms are brought forward in front of the body, and crossed at the wrists over the pubes. In the right hand Christ holds a large rod, and in the left a scourge of three thongs, each thong having at the middle and the end a large and spike knot. Below the figure are seven lines of inscription (occupying a space of $1\frac{5}{8}$ th of an inch) in Gothic characters, to the following effect, viz.—

"Anserm herrn Ihu ist sein heiliger leib überall mit den scharpfen Streichen in den gaiseln knöpfen also jemerlich zerrissen erlöchert und verwundet worden das der völler löcher und Runzel greulich gestalt [?] gewest [?] und sein heilige Rippen gesehen worden [?] ü Als man hat in den himlischen offenbaerungē Sain Brigiten im . . . [?] viiii buch un Ixx capitel."

The above inscription having come off very imperfectly in the impression, the former possessor of the print has gone over the imperfections with pen and ink. The latter has "run" in places, and thus rendered matters worse. Apparently the same person has written below and outside the border lines of the cut—

"Inn dergleichen gestalt ist Xpr̄ Ihs vor kurtzer jarē einer Schwester unsers heiligen Ordens erscheinen als . . . in dem . . . ?"

A double border line encloses the figure and engraved inscription, the latter being separated from the foreground of the figure by a narrow black line. The entire ground of the print is plain.

Colour has been applied of deep and heavy character. The colourist has gone over the general outline of the body with a deep brown tint, which has been used also heavily in the shadows about the pelvis, and to the hair of the head. The whole body of our Lord is marked with blood, which streams from the wounds resulting from castigation. Here and there the "völler Löcher und Runzeln" are indicated with spots of opaque white or body colour.

The wreath of thorns and rod are loaded with verdigris. The border has been tinted a crimson red.

The paper is strong and coarse with unusually large wiremarks, part of the large bull's head watermark may be observed. The print presents altogether a peculiar appearance.

[$6\frac{1}{8} \times 4\frac{1}{8}$ in.]

[Coloured.]

D. 29 a.

AN "ECCE HOMO."

FIFTEENTH CENTURY (?).

ENGLAND (?).



HIS extremely interesting little print represents the subject it brings before us in a devotional and symbolical manner. It was discovered by Mr. William Young Ottley, in the sale catalogue of whose collection it is thus referred to. (London, 1837.)

"1894. The *Ecce Homo*. A very singular and interesting print representing the upper part of the body of our Lord on the cross, with blood gushing from the wounds; below the print are *six lines in English* granting an indulgence to those who devoutly on their knees say six pater noster and six avees; the cut measures $4\frac{3}{8}$ inches by $2\frac{1}{2}$ inches. It appears from the holes in the margin to have been pinned against a wall, or perhaps sewed with a needle against some tapestry." " . . . This is the earliest print by some centuries which bears an English inscription, and is probably by a native artist. Mr. Ottley considered it the most curious print in his collection; with it is the facsimile he had made for his unpublished work." The work here referred to is "An Inquiry concerning the Invention of Printing, &c.," London, 1863. Edited by J. Ph. Berjeau.]

Mr. Ottley thus comments himself on this print in the "Inquiry," p. 198:—"Of the early use of wood engraving in England, although no one can doubt the fact, I am not aware that any certain evidence has hitherto been produced by any writer on these subjects, and I have therefore great pleasure in laying before the reader the facsimile [D. 29 b] of an ancient wood engraving, unique, I believe, in its kind, which, it is evident from the language and the forms of the characters in the inscription under it, was engraved in this country, and which bears, I think, such marks of antiquity as to render it not very improbable that it may be as old as the St. Christopher [1423]. This interesting specimen represents the half figure of Christ after his Passion, with the Cross on which he suffered. It is remarkable that the title on the label at top is in Greek; though the two first words of it— $\text{Ο} : \text{ΒΑΧΤΑΕΥΣ}$ —are all that it has been found possible to decipher, the characters that follow being very equivocal. Over the arms of the Cross we have ΙC , XC , and below 'Ecce homo.' In the margin underneath are these four verses written in old English characters, among which are the *w* and the Saxon character denoting *th*, exactly formed as we find them in English MSS. of the end of the fourteenth and the early part of the fifteenth century—

"Seynt gregor. With oyer [other] popes, & bysshopes yn seer. Hæbe grānted of pardon xxvi dayes & xxvi mill yeer. To reqm yat befor yis fygur on yeur knees Devoutly say . v . pater noster & . v . avees.

"I had the good fortune to discover this little woodcut several years ago stitched on a blank leaf at the beginning of a manuscript book of devotion on vellum, which I judged to be of the latter part of the fifteenth century. But it was evident, from the numerous needleholes in the margin, that it had been in like manner sewed into at least two other books previously; besides which, it appears from the back of the print that in the first instance it had been folded, and that for a length of time it had been carried about by the devout possessor of it in a small pocket-book. This piece is printed in a brown tint by friction."

The "very equivocal characters" alluded to in the preceding extract as following the words $\text{Ο} : \text{ΒΑΧΤΑΕΥΣ}$ are to be interpreted as *hora tertia*. This

solution of the difficulty we owe to the kindness of Mr. Thompson, the keeper of the MSS. in the British Museum. Mr. Thompson himself, we understood, received the clue to the enigma from Mr. Henry Bradshaw, Librarian to the University of Cambridge.

Though the forms of the figure of our Lord are here angular and meagre, yet there is much delicacy and refinement about them. The subject is treated in a tender and reverent feeling after the Byzantine manner, and from a late picture or miniature of which school we believe the pictorial portion of this cut to have been copied. The style of colouring which has been adopted, simple as it is, is far from ineffective in its way; it is quite removed from commonness and vulgarity, and bestows on the print, the paper of which has become toned down to a rich cream colour, the characters of a painting on vellum.

The disc of the nimbus is of a deep golden yellow, divided by cruciform rays of bright vermillion. From each wound in the chest and hands issue two large and clearly defined drops of blood, bright vermillion. The hair of the head is of a rich deep brown or warm black, as are also the perspective edges of the Cross, and of the tablet of the superscription. The broader surfaces of the Cross are of a light warm black hue, and the capital letters and numbers of the inscription at the bottom have been overlaid with a golden yellow tint. The border which encloses the whole has been coloured light red. The whole of the background, the tablet of superscription, and the body of Christ have been left plain.

The technic is clean and precise, and both it and the drawing of the contours have been carefully attended to. Under any circumstances the example is one of much interest. It was exhibited to the public in the King's Library of the Museum, in the year 1867.

[$4\frac{3}{8} \times 2\frac{1}{2}$ in.]

[Coloured.]

D. 29 b.

AN "ECCE HOMO."



PROOF copy of the facsimile of the previously described print [D. 29 a], which was prepared by Mr. Ottley for insertion in his work, entitled "An Inquiry concerning the Invention of Printing, &c." This work was published after Mr. Ottley's death. It was prefaced with an "Intrdouction" by Mr. J. Ph. Berjeau, and the copy before us bears the imprint of Joseph Lilly, London, 1863. This facsimile of D. 29 a, may be found facing page 198 of the work in question.

D. 30.

CHRIST AFTER THE FLAGELLATION, AND THE BEING MOCKED.

LATTER PART OF THE FIFTEENTH CENTURY.

GERMANY.



THE design represents the interior of a prison-like room, in one corner of which is a marble column, to which our Lord is attached by a cord passing around His waist. Christ is naked, with the exception of a loin cloth being present, one end of which hangs over the left hip. The action of the figure is to our left hand. Our Lord stoops much, resting both

His hands above the knees, as if in suffering. A large cruciform nimbus encircles the head. Above the latter is a tablet on the wall, having some Hebrew letters on it. In the wall of the right hand side of the room, and behind Christ, is a window with crossed iron bars, through which gazes the Blessed Virgin on her Son. A circular nimbus is above her head. Opposite Christ, and on our left, are two soldiers about leaving the room of punishment, through an open and arched doorway. The last to leave has a flagellum in his left hand, and under his left arm a rod. He turns round and mocks at Christ with his right hand. On the floor of the prison lie twigs from the rods loosened in the flagellation. The beams of the ceiling of the room are visible, and with the lines of the pavement run in tolerably correct perspective to the point of sight. Shade is indicated by widely separated parallel lines.

Colour has been applied to the lips only of the figures. A double border line encloses the composition. The flower stalk and part of a bull's head watermark are present. This print is referred to in the "History of our Lord," by Mrs. Jameson and Lady Eastlake, vol. ii. p. 83.

[$4\frac{7}{8} \times 3\frac{1}{2}$ in.]


[Uncoloured.]

D. 31.

THE VIRGIN WRAPPING THE LINEN CLOTH AROUND OUR SAVIOUR'S BODY.

FIFTEENTH CENTURY.

FRANCE (?).



CHRIST is being led to execution, passing onwards to our right hand. Behind Him follows His Mother, who is about girding the body of her Son with a cloth. A soldier in armour has just stripped the mantle from our Lord's body, which is marked all over with the blood resulting from the flagellation. Christ stoops forward, but turns round His head to look towards His Mother. Around the Lord's brow is the wreath of thorns, and a cruciform nimbus encircles the head. The hair and beard are strongly marked. Behind Christ are two other soldiers, and behind the one stripping off the mantle is another soldier in armour. Two holy women attend upon the Virgin Mother, but not much more than their nimbi can be seen. Though the action of the principal figure seems somewhat affected, yet the drawing, particularly of the lower half of the body, is very good. From the action in question, we should judge this print to be probably of French origin.

Colour has been resorted to—yellow, light brown, and madder red are the dominant hues. The wreath of thorns is of verdigris green. A border line, here coloured red, encloses the composition. The print has been cut away so much in places as to render its condition rather defective. It has been backed with a MS. from a book of Latin prayers.

Alluding to the incident here pictorially represented, it is remarked in the "History of our Lord," that, "if it does not claim our assent like the last [Christ stripped of His garments] as to a fact which must have happened, it obtains our sympathy on grounds which only a very morbid delicacy could criticize. It is a fiction, like other passages we have considered in the part taken by the Virgin in the Passion, but this time a fiction not at variance with the beauty of her character, and therefore harmonious and touching when seen in Art. This subject is rarely seen, but may be traced to a passage from a dialogue on the Passion of our Lord, much after the fashion of St. Brigitta's "Revelations," by one Dyonsius à

Richel, a Carthusian who makes the Virgin say, "*Panniculum capitis mei circumligavi lumbis ejus*" (I wrapt His loins round with the cloth from my head). (Vol. i. p. 126.)

[$3\frac{2}{8} \times 2\frac{3}{8}$ in.]

[Coloured.]

D. 32.

CHRIST ON THE CROSS, SYMBOLICALLY TREATED.

SECOND HALF OF THE FIFTEENTH CENTURY.

NETHERLANDS.



IN the present example of early Art, the subject of the Crucifixion of our Lord is represented in a highly symbolical manner.

It may be observed in the first place, that the Cross itself is in the form of a pectoral cross with large ornamental tablets at the ends of both transverse and upright limbs, and trefoils at the corners where these limbs decussate. Within the ornamental tablets are the emblematic effigies of the four Evangelists. St. John is at the top of the Cross; St. Mark at the bottom; St. Matthew on our left side, and St. Luke on our right. Obliquely across each effigy runs a scroll, on which is the name of the particular Evangelist.

Christ is extended on the Cross, the head being inclined over the right shoulder. Around the head is a cruciform and rayed nimbus. A wreath of thorns is around the brow, a narrow loin cloth is present, the feet are crossed, but there is not an suppedaneum. Blood streams from the four chief wounds. On our Lord's right side, immediately below the transverse beam of the Cross, hovers an angel, who holds a large chalice in each hand, in which he receives the blood from the wounds in Christ's right hand, and from that at the right side of His chest.¹ Below this angel is a second one, who receives in a like chalice the blood as it streams from our Lord's feet. On the other side of the Cross is a third angel receiving the blood as it drops from Christ's left hand.

Above, and running parallel with the transverse limb of the Cross, is a broad scroll, on which is inscribed in two broken lines of large lower case Gothic characters—

Golgotha calvar
in quo pentanum [?]

locus bilissim^s iste
gemis hoc pater triste

Above this scroll are emblems of the sun and the moon, the sun being at our left hand, the moon at the right hand corner of the print. Below, on the right hand side of the Cross, stands the Virgin with depressed head, sorrowful expression and raised and clasped hands. A large nimbus, with border and rayed disc, is over her head. A long two-edged sword pierces her chest. She is clad in tunic and mantle, the latter passing over the head. Her feet are concealed by this drapery. On the other side is St. John, clad in tunic and mantle, with raised and clasped hands. A nimbus, with border and rayed disc, is over the head. Not any book of the Gospel is here to be observed. The tunic is girded around the waist, the ends of the girdle being shown, as are also the toes of the bare feet. The hair of the head is thick and curly.

Above the heads of the Virgin and of the Evangelist, and below the extended wings of the angels, are the words—*S Maria S Johannes* respectively.

¹ On the piercing of the right side of the chest of Christ, see Twining's "Symbols and Emblems," p. 88.

The immediate foreground is covered with herbage, a very large plant being represented between St. John and the foot of the Cross. Much of the ground is the work of restoration, however, the print having received considerable damage. There is restoration elsewhere also, and the entire print has been carefully lined. A border line, much restored in places, encloses the composition.

The countenances of our Lord, of His Mother, and of St. John are heavy in expression; those of the angels much less so. The latter figures are the most artistically designed of the group; their drapery, though very acute and angular in its folds, is really well cast, and two of these angels at least are graceful and charming figures.

Colour has been resorted to; it is now pale in hue. The brown tint of the mantle of the Virgin and of the vestment of one of the angels has stood the best. The rose tints of the Virgin's tunic, of the mantle of St. John, of the angel with two chalices, and of the framework of the ornamental terminal tablets have been fugacious. The yellows of the nimbi, of the borders of the Cross, &c., have also flown. The ink of impression is pale and of water-colour, much like that of some of the Block Books.

At the lower part of the print is a watermark of a crown, from which rises a stalk, having at its top two obliquely crossed bars.

Though the figure of our Lord and of St. John, the common character of the symbols of the sun and moon, &c., would point to Germany as the place of the production of this example, yet the draperies, the figures of the angels, and some other parts lead to the supposition that the Flemish School was its originator, or at least the School of Cologne, or of the Lower Rhine, as influenced by the Van Eycks.

[$14\frac{1}{2} \times 9\frac{7}{8}$ in.]

[Coloured.]


D. 33.

CHRIST ON THE CROSS.

LATTER THIRD OF THE FIFTEENTH CENTURY.

LOWER RHINE SCHOOL.

(No. 171, WEIGEL.)

N the centre of the composition is a tau Cross, the transverse beam of which touches the inner line of the border of the print. On the Cross hangs the Saviour, from whom life has departed; the head is inclined over the right shoulder, and the fingers hang flaccid or bent over the nails which pierce the hands. A nimbus and wreath of thorns encircle the head, the feet are crossed; there is not any suppedaneum. The loin cloth is narrow and close fitting. Blood drops from the wounds in the left hand, from the brow, from the right side of the chest, and from the feet. The hair of the head is thick and dark, falling over both shoulders. A narrow beard is present.

On the transverse limb of the Cross to our right hand of the Saviour's head is a tablet, on which are the letters INRI.

On the left hand side of the Cross, and close to it, stands Longinus in armour of the fifteenth century. He raises his right hand as he recoils somewhat in wonder, and looking up at Christ appears to say, "Vere hic homo justus erat" (Luc: 23, 47).

Behind Longinus are three soldiers, of two of whom the busts only are to be seen; one wears a pointed cap, the other a close-fitting rounded one. The soldier with the pointed cap holds erect a banner, the other bears a halberd across his left shoulder. Of the third soldier the entire body nearly is seen in profile. He is clad in a short surtout, tight breeches and hose, and pointed shoes. He has

a round cap with a long tail on his head, and a straight short sword at his side. He appears as if stepping towards the Cross. Immediately in front of Longinus and of these three soldiers, stands a man in a long robe, close fitting about the chest, and with short wide sleeves. Around his waist is a scarf-like girdle. He wears a flat cap and pointed shoes.

On the other side of the Cross is the Virgin, who has fainted and fallen back into the hands of St. John and of Joanna. She is covered from head to foot in a long mantle, which is open in front exhibiting the tunic beneath. A nimbus is over her head. Above the latter appear the heads and nimbi of St. Mary Magdalene and St. Mary (the mother of James). St. John casts aside his head in sorrow, while Joanna looks anxiously at the fainting Virgin. At the foot of this group, and in the immediate foreground, lie a skull and some bones.

In the background, and on a hill, rise some houses and a castellated tower above the group of the Holy Women. Above the soldiers the flattened summit of a hill runs across the background. A broad border encloses the composition.

The print has been both coloured and illuminated, but the metals of the nimbi and armour, &c. have oxidated and blackened. The sky, mantle of our Lady, and surtout of one of the soldiers, are of a bright azure blue colour (ultramarine?). The draperies of St. John, of Joanna, and of the other Holy Women are bright red, as are also the cap and hose of one of the soldiers. The roofs of the buildings and the banner are red. The wreath of thorns on the brow of the Crucified, the greater part of the foreground and the hills in the background, are green. The border was formerly illuminated, and an outer edging of red colour applied above and below.

When first executed this print must have presented a very brilliant appearance. It formed part of the Weigel collection.

"The drawing is careful, the technic tolerably fine, but not sharp; the countenances somewhat plump. The ink of impression is blackish-brown. The impression itself is not sharp, however. The colouring is lively in character . . . the shadows are expressed not only with hatchings, but through gradations of the colours. In the armour and vestments early and late forms are mixed together . . . We are inclined to place the time of the origin of the print in the second half of the fifteenth century, and on account of the system of colouring adopted we should consider the locality of its production to have been the Lower Rhine. It must be admitted, however, that azure blue and a coloured margin around the print were employed by Günther Zeiner in 1472, and also by Bämmler in 1474 in Augsburg." ("Anfänge, etc.," vol. i. p. 268.)

[6 × 4 $\frac{5}{8}$ in.]

[Coloured.]

D. 34.

CHRIST ON THE CROSS.

EARLY PART OF THE SIXTEENTH CENTURY.

LOWER RHINE SCHOOL.



In the middle of the design is a large tau Cross on which is extended the Crucified. The head droops down on the right shoulder, the feet are crossed, a suppedaneum is not present, the loin cloth is long and fluttering. A wreath of thorns is around the brow. On a scroll at the top of the Cross are the letters · I · N · R · I ·; at the foot of the Cross are a skull and some bones. On the right of the Cross stands the Virgin; a tall meagre figure clothed in a mantle from head to foot, which is somewhat open in front, exposing the tunic beneath girdled round the waist. A head-cloth, not part of the mantle

is present; and a circular nimbus is over the head. The Virgin turns away her head from the Cross, looking down in sorrow on the ground. The arms are brought forward in front and crossed at the wrists. On the other side is St. John, in large mantle and tunic, and with bare feet. He has a nimbus, and looks up with much anxiety at our Lord. He has long and curled hair; his hands are raised and crossed over the chest. The foreground is stony and rocky, the background remains plain.

The technic is clear and clean, the shadows are expressed by simple oblique lines. The veins of the wood of the Cross are clearly indicated. The drawing of the extremities is bad, particularly of the hands and feet of the Saviour. There is expression in the faces, though that of the Crucified is heavy in character.

Colour has been applied to this print at a past time. A former possessor had represented by hand the symbols of the sun and moon, a rayed glory over the head of Christ, and clouds in the sky; but the print has been washed, and colour and pictorial additions have nearly disappeared. The paper is firm; not any watermark is present.

[11 × 7 $\frac{6}{8}$ in.]


[Slightly coloured.]

D. 35.

CHRIST ON THE CROSS.

LAST QUARTER OF THE FIFTEENTH CENTURY.

BAVARIA.

 In the middle of the composition stands a large Cross, the top of the upright limb of which extends but a very short distance beyond the transverse beam and meets the inner line of the border of the print. Our Lord does not appear to have ceased to live, but seems as if suffering convulsive agony, as indicated by the fingers contracted on the palms, the drawn-up position of the right lower extremity, the contracted brows, and general expression of the face. The head hangs over the right shoulder, around it is a wreath of thorns and a cruciform nimbus, with delicately rayed transparent disc, through which may be seen the wood of the Cross. The loin cloth is close-fitting around the hips, but one end of it flutters in the air. The feet are slightly crossed. Blood proceeds from the wounds in the feet and brow, and a wound gapes at the right side of the chest. Above the transverse beam is a tablet, on which are the letters *I N R I*.

On the right hand side of the Cross stands the Virgin, draped in mantle, tunic and head-cloth. Around the head is a ringed nimbus, with ornamental border. The hands are brought together and raised in front of the chest. She looks towards the feet of the Crucified with an expression of patient resignation.

"It has been a question with the learned," writes Mrs. Jameson ("Legends of the Madonna," p. 305, ed. 1852), "whether the Virgin Mary ought not to stand on the left of the Cross, in allusion to Psalm cxlii.¹ (always interpreted as prophetic of the Passion of Christ), ver. 4: 'I looked on my right hand, and, behold, but there was none who would know me.'"

On the opposite side is St. John in mantle and tunic. He bears a ringed nimbus with ornamental border; the hands are brought together in front of the chest; he looks towards the Cross. His bare feet are visible. In the immediate foreground, at the foot of the Cross, lie a skull and some bones; at the bottom of the

¹ Psalm cxli. of the Vulgate.

Cross is a heap of small stones, on the front one of which is the mark of the designer, as given in Nagler's "Monogrammistien," vol. iii. p. 153, number 501. The background is a piece of barren hilly landscape, through which runs a road.

This print has been both coloured and illuminated. It has been worked on thin vellum, which at a late period has been lined with paper to keep the vellum flat. A double border line encloses the composition.

The background, from the landscape to the top of the print, has been first painted red and afterwards illuminated with a thin layer of gold. On this again an ornamental or arabesque-like enfloriation has been worked out with more gold.

The mantle of the Virgin is of opaque blue colour; head-covering and tunic opaque white, now having a slight violet tinge. The like may be stated of the loin cloth of our Lord. The mantle of St. John is red; his tunic is of a green colour. The landscape, with the exception of the roadway and the immediate foreground is green. The latter have been left plain or of the ground of the vellum. The border has been coloured bright blue.

It would seem that the colourist while performing his proper duty, thought fit to go over and strengthen certain parts of the impression with the dark colour that he applied to the hair of the Crucified and perspective edges of the Cross.

According to Nagler (op. cit.) this "Christ on the Cross" decorates the title of a "Missale Romanum. Babēbergæ, Johannes Sensenschmid. 1487." The present illuminated impression on vellum probably faced the "*Te igitur*" of the Canon of the Mass of some sumptuous copy of the Missal in question.

[10 $\frac{5}{8}$ × 6 $\frac{3}{8}$ in.]

[Coloured.]

D. 36.

CHRIST ON THE CROSS.

SIXTEENTH CENTURY.

GERMANY.



IN the middle of the design stands a tau Cross, on which is the Saviour. Life has ceased, the head falls on the right shoulder, over it is a cruciform nimbus. The ends of a long loin cloth flutter in the air. Blood streams from the wounds in the hands and feet, from the chest and from the brow. The hair of the head is dark and heavy, and falls upon the shoulders. The feet are crossed; a suppedaneum is not present. The figure of Christ is thin and meagre. Above the Cross is a scroll, on which are the letters ·I·N·R·I·.

On the right hand side of the Cross stands the Virgin, clad in mantle, tunic and head-cloth. She raises the end of the latter to her face with her right hand to wipe away her tears. Her head inclines over her right shoulder; she bears a large circular nimbus. Her left hand is brought forward in front; the feet are hidden by the mantle.

St. John—a distorted figure—stands on the other side. He looks up at Christ with an expression of inquisitive anxiety. He raises his hands before his chest and stretches out his legs in a ridiculous manner. He is clad in mantle and tunic and bears a large circular nimbus. The tunic permits his bare feet to be shown. In the foreground lie a skull and some bones. The scene is a slightly hilly landscape traversed by a road. A narrow border line encloses the composition.

The print has been heavily coloured and illuminated as far as relates to the nimbi. The latter have gold discs and red borders. The drapery of the Virgin is of blue and white, the mantle being lined with madder red colour. The head

cloth has been left uncoloured. The mantle of St. John is red, his tunic yellow. The loin cloth of the Crucified is blue in the shadows, and of very faint light red in other parts. The body of Christ has received a wash of light red, the blood drops have been put in with rose madder; the thorn-wreath is of a dirty-green colour, the hair of the head deep brown. The wood of the Cross is of a brownish-yellow, the perspective edges of the transverse beam and the veins of the wood being coloured of a deeper hue. The tablet has been left plain. The landscape is green, the roadways are of a light red colour. The narrow border line has had an outer broad band of deep red colour added to it. The sky is of a deep azure blue, as low down as the level of the chest of the Saviour.

With the exception of the figure of the Virgin the design is of a mediocre character, and of her the left hand is bad enough. The feet of St. John are very bad, as are also the upper and lower extremities of our Lord.

The impression is on vellum.

[9 × 6 $\frac{3}{8}$ in.]


[Coloured.]

D. 37.

CHRIST ON THE CROSS.

BEGINNING OF THE SIXTEENTH CENTURY.

GERMANY.

 In the middle of the sheet is a design representing Christ on the Cross, with the Virgin on the right hand side, St. John on the left, and Mary Magdalene at the foot of the Cross.

Around this composition, which is 5 $\frac{5}{8}$ inches high by 3 $\frac{1}{2}$ inches wide, is the text of four prayers or pious ejaculations. One "Oratio" of five lines is at the top; another of seventeen lines in a column on our left; a third "Oratio" of seventeen lines is in a column on our right, and a fourth of four lines is at the bottom. Below the latter is the address "*Joannes Curtius Dberapachius obtulit*," in xylographic Gothic characters.

At the angles of the sheet are the emblematic figures of the four Evangelists.

Our Lord is on a tau Cross in the middle of the pictorial design. He is stretched straight out upon it, and the head is scarcely thrown over the shoulder, as is usually the case. A narrow, close-fitting loin cloth is present, the end being passed between the thighs, and flying out behind the left thigh of the Crucified. The feet are crossed, a suppedaneum is absent. A cruciform and bordered nimbus encircles the head, around the brow being a large wreath of thorns. Our Lord seems to look down on His mother, who stands on the right hand side of the Cross. She is veiled in head-cloth, mantle and tunic; a nimbus with a rayed disc is over the head. The right hand supports some folds of the mantle, the left is placed on the breast. She looks towards her Son. On the other side stands St. John holding the book of the Gospel in his hands. He is clad in mantle and tunic, the latter being short enough to expose the bare feet. He bears a nimbus with a rayed disc, and looks downward towards the Magdalene, who kneels below and behind the Cross and encircles it with her arms below the feet of the Crucified. Some few short rays are above her head, which is turned around the right hand side of the Cross, as she gazes up at our Lord.

At the top of the sheet are these five lines of xylographic text in sharp Gothic characters—

"*Ad Ihesum Christū dominum
nostrum in cruce pen
dentem Oratio.*

*Ad Ihesu Christe · Tuus est preciosa crux
Sis nobis miseria peccatoribus bonus dux.*"

On our left, in a column, is the following ejaculation—

“*Mariæ. Ave maria dolore plena dominus in cruce tecū i corde Inter muliere benedicta. Jam discipulo relicta benedictus fructus. Sancte crucis filius tuus dominus noster Ihesus Christus.*”

On the other side of the pictorial design is the following “Oratio”—

“*Joanm D Joannes evangelista Tu mater domini est sub cruce commissa. Si per te Christo crucifixo commissus ne perueniam ad eterne p[er]henne abyssus.*”

At the bottom of the sheet are the following lines of text—

“*Ad Crucem Sanctā Oratio
D crux digna Süper omnia ligna benigna
Tu me consigna Gloriar ne morte maligna.
Ihesu Mariæ Joanni.
Joannes Curti^s Dberspachi^s Dbtulit.*”

The emblem of St. John is at our upper left hand angle of the print, that of St. Mark at the lower one. On the opposite side above is the emblem of St. Matthew, below that of St. Luke.

A narrow border line encloses the whole composition.

[$9\frac{2}{8} \times 6\frac{3}{8}$ in.]

[Uncoloured.]

D. 38.

CHRIST ON THE CROSS.

LATTER PART OF THE FIFTEENTH CENTURY.

GERMANY.



OUR Lord is extended on a tau Cross in the middle of the composition. Life has departed, the head is inclined over the right shoulder, the body sinks down, the feet are crossed, there is not any suppedaneum. A wreath of thorns is around the brow, a cruciform nimbus is over the head. On the right hand side of the Cross stands the Virgin Mother, enveloped in mantle and head-dress. A narrow nimbus is over the head. The hands are raised together before the chest, she looks towards her Son. On the other side stands St. John in a long mantle which hides the feet. He raises the joined hands before his chest and looks towards Christ. A nimbus is around his head.

Colour has been resorted to. The Cross, nimbus and loin cloth are of yellow hue, the mantle of the Virgin is dark slate grey, that of St. John is of madder red tint. The foreground is green. A border line encloses the composition.

[$3\frac{2}{8} \times 2\frac{2}{8}$ in.]


[Coloured.]

D. 39.

A "PIETA."

LATTER PART OF THE FIFTEENTH CENTURY.

GERMANY.

N the middle of the composition sits the Mother of our Lord with the body of her crucified Son extended upon her knees. In action she is directed towards our right. She is draped in a very large mantle, tunic and head-cloth. Over the head is a nimbus. She crosses her hands over her chest and looks downward on her Son. The body of the latter lies obliquely across her lap, the head being to our right and over the Virgin's left knee. A somewhat decorative cruciform nimbus is over the head; a wreath of thorns is around the brow; the hair, which is black and dense, falls on the shoulders. A narrow loin cloth is present; large drops of blood mark various portions of the body. The figure of our Lord is extremely thin and meagre, and the expression aged in character.

Behind the Virgin rises a short tau Cross, on the transverse limb of which hang certain instruments of the Passion. A scourge, reed and sponge are to our left, a lance and rod to the right. Above the transverse beam in the centre is a small scroll on which are the letters INRI. The landscape is somewhat rocky; a few plants are on the foreground. A black border encloses the design.

Colour has been applied. The Cross, nimbus and loin cloth of the Crucified, part of the landscape and instruments of the Passion are yellow, the mantle of the Holy Mother greyish-brown, her nimbus and tunic madder red. The rod and herbage are of a green colour. The background above the landscape is plain.

The print is of mediocre character, and presents some of the characteristics of an impression from a metal plate. The paper on which the pale impression has been worked off has very strongly marked wire lines.

[7 $\frac{1}{8}$ × 5 $\frac{1}{8}$ in.]


[Coloured.]

D. 40.

A "PIETA."

LATTER THIRD OF THE FIFTEENTH CENTURY.

AUGSBURG OR ULM.

N a low seat or throne sits the Holy Mother, having the dead body of her Son extended on her knees. She is directed in action towards our left hand, bending forward her body over that of the Crucified. She is draped in a large mantle which passes over the head and falls below on the pedestal of the throne. A small portion of tunic is visible over the chest and below on the ground. An ornamental border may be observed on the mantle, and parts of the lining are displayed. The body of the Crucified Saviour is of thin and elongated form and hangs down at the knees. The upper part is supported at the neck by the Virgin's right hand, while her left hand lies over the left arm of her Son; the head of the latter hangs back on our left hand, the arms are crossed just above the wrists, over the lower part of the abdomen. The ends of

the loin cloth are thrown over the thighs and hang down behind. A cruciform nimbus is present, a narrow wreath of thorns is around the brow, from beneath which comes blood. From the wound in the right side of the chest blood streams down the body and along the left leg to the ground. Behind the ornamental back of the seat rises a short tau Cross, on the transverse beam of which hang certain instruments of the Passion. On our left hangs a rod, on the right a scourge with large and spiked knots marked with blood. These instruments hang by a cord from the large nail-heads, which remain in their original position. Four iron fastenings are represented at the top of the upright limb of the Cross, above which is a long scroll on which are the letters I · R · N · I ·

The foreground is carried up to a level with the middle of the throne, it is represented as if grassy. Above, the background is marked with streaks of dingy blue representing a sky; these streaks are very faint low down, and deep in tone higher up near the border line of the print.

Colour has been used in a somewhat heavy and coarse manner, and the nail-heads, nimbi and border have been illuminated with inferior metal, now become oxidated and black. The linen of Christ's loin cloth is blue, that of the Virgin's mantle green. A deep red border has been added outside the broad and (now black) illuminated one.

$[7\frac{7}{8} \times 5\frac{1}{8}$ in., including red border.]

[Coloured.]

D. 41.

CHRIST APPEARING TO MARY MAGDALENE AS A GARDENER.

LATTER PART OF THE FIFTEENTH CENTURY.

GERMANY.



On our right hand stands Christ, looking down towards the Magdalene, who kneels on the left. Our Lord bears a large cruciform nimbus, and is draped in a loose mantle only, which permits the wounds in the right side of the chest and in the feet to be seen. From these wounds run blood, as it does likewise from the right hand which our Lord raises over the head of the Magdalene as she is about to touch Him. Christ holds in the left hand a spade, the handle of which is prolonged upwards as the stem of an ornamental Cross, from which streams the banner of victory over the head of Christ, floating with three long ends towards our left hand.

The kneeling Magdalene bears a nimbus, is draped in mantle and tunic, and raises her hands as if to touch our Lord. A large vase is on the ground between her and Christ's right leg. Behind and to the left of the Magdalene is a small hill on which is a tree, the foliage of which leans over towards the right. Between this foliage and the ends of the banner of victory runs a scroll, left quite plain. The foreground is grassy. A double border line encloses the composition.

Colour has been resorted to after the manner of Augsburg and Ulm. The mantles of Christ and of the Magdalene are of rose madder; the nimbi, vase of ointment, spade, Cross and tree stem are yellow, the ground and foliage green. The tunic of the Magdalene is of a light greenish-black hue.

We are inclined to think that the design of this cut must have been taken originally from a miniature or painting in a MS. in which the Byzantine feeling for Art had considerable sway.

$[5\frac{1}{8} \times 3\frac{5}{8}$ in.]

[Coloured.]


D. 42.

THE LAST JUDGMENT.

SECOND HALF OF THE FIFTEENTH CENTURY.

ULM (?).

(No. 137, WEIGEL.)

N the middle of the upper half of the composition the Saviour sits on a rainbow with His feet resting on the earth as a globe, which appears as if on the summit of a hill. He bears a cruciform nimbus. From Christ's mouth proceeds on our left hand side a lily, from it on our right runs a straight sword. The hair is thick and close and falls on the shoulders. The Saviour's arms are extended, the hands open, the fingers of the right hand being as in the act of benediction. By these actions the mantle becomes opened over the chest, exposing the unclothed body and arms, and also its own lining. The mantle covers the rest of the body, with the exception of the feet, the left foot being more advanced than the other one. Kneeling on the right side of Christ is the Blessed Virgin in mantle, tunic and head-cloth. She bears a nimbus with a rayed disc; her hands are joined before the chest as if in prayer as she looks upwards towards her glorified Son. On the other side, at the summit of the hill, kneels St. Joseph in mantle and tunic, and bearing a simple circular nimbus. The hair of his head is dense and close set, as is also the beard. He raises the hands before the chest and looks upwards at Christ. The mantle is long and with many folds resting on the surface of the hill.

At each of the upper corners above the heads of the Virgin and Joseph is an angel blowing a long narrow horn or trumpet, which passes down between Christ and the heads of the kneeling figures. The wings of the angel above the Virgin meet the upper border line of the print; the wings of the other angel touch both the upper and lateral border. The earth or globe on which the feet of Christ rest, is coarsely marked out in patches of land and water.

Below, and at the base of the elevation on which these figures are placed, the dead rise from their graves. A crowd of the risen wait on our left hand to pass through the gates of Paradise, by which stands St. Peter with the key. On the opposite side a number are being driven into Hell, here represented by the enormous open jaws of a dragon. In the middle of the lower division of the composition a demon is carrying on his back an unwilling recipient of his deserts, towards the mouth of Hell, while another demon appears as if belabouring him with a club as he is carried to his doom. A narrow border encloses the composition.

Both design and execution of this piece are of an inferior character. The countenances of Christ and of St. Joseph are very bad. The figure of the Virgin is better, and the expression of St. Peter is noteworthy as he appears considering the rights of the anxious applications for admission to the favoured quarter, evidently being made by those approaching him.

Colour has been heavily and coarsely applied, chiefly as madder red, raw umber, green, and a dirty yellow. The ink of impression is of a light brown water-colour, like that of the block books.

A former possessor has written on the face of the print. Above the head of Christ is in cursive German characters, "Jungstag ist komen." Below, "vir (?) lixit pax est."

Between the angel on our left hand and Christ are the words, Her—libri (?) on the other side are perhaps, jato—possessor.

Below the rainbow and in another handwriting are, on our right hand side, the words, *Der gungstag ist komen*. Below, in older writing, 18qq (?). Other words are present but are not decipherable.

This print appears to have been the work of some "Karten" or "Briefmaler," at Ulm, about the latter third of the fifteenth century. It is now in very bad condition, having suffered much.

A watermark is not present.

[$10\frac{6}{8} \times 7\frac{5}{8}$ in.]

[Coloured.]

D. 43.

THE LAST JUDGMENT.

LATTER PART OF THE FIFTEENTH CENTURY.

GERMANY.



COMPARATIVELY modern (A.D. 1808) impression of an old wood block, engraved probably during the last quarter of the fifteenth or the beginning of the sixteenth century.

It represents Christ Judging the World. He is seated on the outer circle of the rainbow, with the feet resting on the inner or lower one. His arms are extended, the palms of the hands open, showing their wounds. By this action the large mantle is opened in front, exhibiting the undraped body of our Lord. The wound on the right side of the chest is visible, as are the wound on the spread-out and naked feet. Above the head is a large cruciform nimbus with double border and rayed disc. From near the angle of the mouth on our left hand side extends outwards and upwards a large lily branch, on the opposite side runs a straight two-edged pointed sword. The hair of the head is long and falls on the shoulders. The beard is close and formal.

On each side of Christ is part of a circle of adoring saints bearing nimbi with rayed discs, and springing as it were from out a line of clouds immediately above the outer circle of the rainbow. At our upper left hand corner of the print is an angel descending with the Cross; at the other corner is an angel holding in one hand the wreath of thorns, in the other a rod and scourge.

Below the inner circle of the rainbow and on the summit of the earth's elevation kneels the Virgin on our left hand side—i.e. on the right hand of her Son. She is draped in mantle and tunic, and bears a coronet on her head, above which is a nimbus with rayed disc. Her hair is very long and flows down her back; her hands are raised together before her chest as if in prayerful intercession for those below. Opposite to her, and looking towards her and the feet of Christ, kneels John the Baptist, bearing a nimbus with rayed disc. His mantle is open in front displaying the hairy vestment beneath. The feet are exposed and bare, a small part of the hairy tunic appearing above the left ankle. The hands are brought together and raised in front of the chest. In a space between these kneeling figures and below the inner circle of the bow descends an angel bearing the column and cord of flagellation on the right arm, the sponge and lance in the left hand. In another space to the left of the kneeling Virgin descends an angel blowing long curved trumpet, below which is a scroll having on it the words—

"*Surgite mortui.*"

Within a like space behind the Baptist is another angel blowing a trumpet, on a scroll beneath which may be read, "*Venite ad judicium.*"

Below rise the dead from their graves. On our left is a group of the righteous being conducted by St. Peter and an attendant angel to the abodes of bliss. Angels

assist others of the happy to emerge from their tombs. On our right hand are numbers of the wicked received by demons as they rise from the ground to be hurried within the jaws of Hell, gaping at the lower angle of the print.

Immediately above the flaming mouth of Hell may be seen the holy souls in Purgatory gazing anxiously out of the barred windows of their prison. At the lower part of the print runs a margin or border on which are the following words in sharp Gothic characters, white on a black ground, viz.—

“Dies illa dis ire . dies calamitar⁵ et miserie . dies magna et amara balde.”

Impressions of this print were originally published in the year 1808 in the first fasciculus of “Holzschnitte alter deutscher Meister in den Original-Platten gesammelt von Hans Albrecht von Derschau begleitet mit einer abhandlung, etc. etc. von Rudolph Zacharias Becker.” Gotha, 1808. Plate A 11. and p. 25.

We believe the block used in this instance to have been a genuine and not a factitious antique. The technic of some parts of the engraving is peculiar, and worthy of particular notice, as showing a resort to the *manière criblée*, along with the ordinary process of engraving in relief on wood. The *manière criblée* may be observed, e.g. in the mantle of Christ, and as (roulette work) in the mantle of John the Baptist. The conventional form of the clouds from out of which rise the adoring saints above is common to the *manière criblée*, as is also that of the marginal inscription below.

A narrow border encloses the general composition.

[15 × 10½ in.]

[Uncoloured.]

D. 44.

CHRIST ENTHRONED—ON THE *RECTO*,

ST. JOHN—ON THE *VERSO*.

BEGINNING OF THE SIXTEENTH CENTURY.

GERMANY.

 HERE is a cut on each side of this sheet.

On the *recto* is represented Christ sitting on a rainbow, enclosed within an elliptical aureola, formed by the further production of the bow on which He sits. The naked feet rest on a globe. A large cruciform nimbus is present; the arms are raised, the palms of the hands open, exhibiting their wounds, from which streams blood, as it does also from the wound on the right side of the chest.

By the action of the upper extremities the naked arms and trunk are exposed as the mantle flies open. The hair of the head is long, that of the beard short. The expression given to the countenance is marked and peculiar, from the great frontal development. The chest and abdomen are very meagre. Outside the glory of our Lord is a crowd of adoring saints, each having a coronet on his head, and wearing a garment with loose sleeves and girded at the waist. These saints are twenty-four in number. Of the lowermost figures, more than half their bodies can be seen; of the others, but little more than their heads.

The designer has here apparently intended to illustrate the second, third, and fourth verses of the fourth chapter of the Apocalypse, but the colourist has somewhat interfered with the correctness of the representation.

"Et ecce sedes posita erat in cælo, et supra sedem sedens, et qui sedebat similis erat aspectui lapidis jaspidis et sardinis, et iris erat in circuitu sedis similis visioni smaragdinae et in circuitu sedis sedilia vigintiquatuor; et super thronos vigintiquatuor seniores sedentes circumamicti vestimentis albis et in capitibus eorum coronæ aureae." (Apocalypsis, cap. iii. 4.)

Strong colour has been resorted to after the systems of the Schools of Ulm and Augsburg.

The nimbus of Christ, part of the aureole, the coronets of the elders and some of their vestments are yellow; the hair of our Lord and the cruciform divisions of the nimbus are deep brown; the mantle and some of the dresses of the elders are of madder red, as is also the outer border of the elliptic glory. The lining of Christ's mantle is bright green, as are likewise the innermost border of the glory and some of the dresses of the saints. The outer division of the double border which encloses the design has been coloured bright yellow. The lining of Christ's mantle is green.

$[7\frac{1}{8} \times 4\frac{6}{8} \text{ in.}]$

[Coloured.]

On the *verso* is St. John, standing beneath a rounded archway, supported by two columns. St. John advances towards our right. He is clad in mantle and tunic, bears a nimbus with an ornamental border, supports an eagle with nimbus on his left hand, and holds a book in the right one. He looks upwards towards heaven, is beardless, with light curling hair and the attributes of the youthful apostle.

The colouring has been richly and carefully carried out. The nimbi, lining of the mantle of St. John, and parts of the arch and spandrels are of a deep yellow colour. The mantle is of a rich madder red; the ground, cover of the book, and panels of the spandrels are green. In the architecture of the arch a delicate rose colour may be seen. The outer portion of the double border which is here present has been coloured bright yellow.

$[7\frac{1}{8} \times 4\frac{6}{8} \text{ in.}]$

[Coloured.]

D. 45.

CHRIST BROUGHT BEFORE CAIAPHAS.

LATTER PART OF THE FIFTEENTH CENTURY.

GERMANY.



CAIAPHAS, wearing a plain mitre, is seated on a bench at the right hand corner of the print. He raises his right hand, and points with the index finger of the left, as if expounding the law. He is draped in a long loose robe and tunic. Before him stands Christ, with the hands crossed and bound in front, and having an attendant on each side. A cruciform nimbus is over our Lord's head. He is clad in a long robe, from beneath which extend the bare feet. One of the attendants points with the finger of the left hand towards Christ, as if directing the attention of Caiaphas to his prisoner. This attendant wears a high cap, close-fitting short tunic, and tight hose. The other attendant is seen in profile, but half the body is cut off by the border line of the engraving. His shoes are long-pointed; his head is uncovered. He appears to hold Christ by the waist with his right hand.

Though the head of Christ is proportionately too large, and the countenance but mediocre, the rest of the drawing is satisfactory, and the technic clean.

Colour has been resorted to. The nimbus, cap of the attendant and part of the ground are green; the draperies a warm light brown, our Lord's face and the attendant's hose red.

[2 × 1½ in.]

[Coloured.]

D. 46.

THREE CUTS FROM A "PASSION" SERIES.

SIXTEENTH CENTURY.

GERMANY.

A.

N "Ecce Homo," treated in a devotional manner.

The half figure of our Lord is seen as if through a window of architectural character. The head is very slightly inclined over the right shoulder, and the hands are brought forward in front, and secured above the wrists. A radiant glory is around our Lord's head, on which latter is a wreath of thorns; the hair is wavy, and falls on the shoulders. The beard is small, and forked at the chin. A vestment is thrown over the shoulders, which is quite open in front, showing the undraped body, marked with bleeding wounds from flagellation. Christ holds up the palm branch of martyrdom in the right hand. Above, on each side, is a scroll. On one scroll is the word "Jesus;" in the other, "Christus." Below, in a plain margin or border, forming the sill of the opening through which our Lord appears, are the words . *Ecce homo*.

B. Christ accompanied by the instruments of His Passion.

Our Lord stands erect beneath a rich Gothic canopy, supporting a large cross with His left arm, and a lance with the right. A cruciform nimbus, bordered and with rayed disc, is around the head, the hair of which falls over the shoulders. The body is naked, with the exception of the loin cloth present. The wounds on the hands and feet are exhibited, as is also the wound of the right side. On that part of the transverse beam of the Cross which is immediately over Christ's head is placed a cup. To our left, below the Gothic canopy, are the column, rope, scourge and cock, rod, nails, thorn wreath and open hand. On the other side are the nails, pincers, lanthorn, garments, reed and sponge, &c.

A black border line encloses the composition.

C. The Trinity.

On a throne-like chair within a room sits God the Father. A plain bordered nimbus is over the head, which bears a crown, with a small cross on its rounded top. He is draped in a cope-like vestment. On his breast is the Dove or Holy Spirit, with nimbus, and surrounded by a general circular aureola. The Son lies obliquely across the Father's knees, with the arms extended and drooping, the body bent at the knees, the feet resting on the ground at the front and curved portion of the base of the throne. A plain bordered nimbus is over the head, which latter seems to be supported by the right arm of God the Father. Part of a window is visible on each side beneath the arch, as are also the capitals of the lateral and supporting columns, the shafts of which have not been properly defined.

There is a high and ornamented back to the throne; the ground is of pavement, the stones of which run back perspectively to a point of sight. At the

lowermost part of the print is a broad margin or border, on which are the words in xylographic characters—

“*Sancta trinitas unus deus Misereere nobis.*”

A black border line encloses the composition. There is a smaller double border to the lower margin of inscription.

These cuts had faint colour originally applied to them. They have been since washed by some dealer probably, and now but few traces of it remain.

[4 × 2 $\frac{7}{8}$ in.]

[Uncoloured.]

D. 47.

CHRIST ON A TAU AS A CROSS.

FIRST QUARTER OF THE SIXTEENTH CENTURY.

BAVARIA.



CHRIST is extended, crucified on a large *tau*, serving as a Cross. The body is slightly inclined towards our left hand, and the head is thrown slightly over the right shoulder. A cruciform and bordered nimbus is present, as is also a suppedaneum, the legs being crossed. The loincloth is close fitting. A wreath of thorns encircles the brow; the hair falls in curls on the shoulders. The fingers seem to grasp the nails convulsively; a large nail transfixes each foot. Above Christ's head is a tablet, on which are the letters I. N. R. I, the first two letters being half hidden by the intruding nimbus. The limbs of the tau are curved and acuminate at their extremities. A rather broad border runs along the edges of the tau. Above the tau is a border $\frac{7}{8}$ ths of an inch wide, within which are the following words in xylographic characters of large Gothic form—

“*Thau sup hos postes signatos terreat hostes.*”

Below, in a space rather more than 3 $\frac{1}{2}$ inches wide, are thirteen lines of inscription in typographic text. The first two lines are as follows—

“*Das ist das zaichen Thau das got der herr Moysi in der wüste gab das dem volck nit sturb an der pestilentz. Und wo das zaichen in einem hauss nit was da starb das volck alles.*”

Then follows in Greek, Latin, and German—

“*Aggros. otheos. Aggros. pschyros. Aggros. athanatos. eleyson. ymas. Sanctus deus. Sanctus fortis. Sanctus et immortalis miserere nobis—O hailiger got. starker got. O untödtlichey got. Barmhertziger beschirmer herr Jesu Christe behüt uns vor dem ewigen tod. und mach uns selig durch deinen gebenedeyten namen Jesu*

Next follows the “Oratio”—

“*Respice quesumus domine super hanc familiā tuam pro qua dominus noster Jesus christus non dubitavit in manus tradi nocentum et crucis subire tormentum Qui tecum vivit et regnat deus Per omnia secula seculorum. Amen.*

“*O herr wir bitten dich du wellest ansehen dieses—in haussgesind, für das unns der herr Jesus christus nit gezweyfelt hat, sich zugeben in die hend der schuldigen und züg on an die peen des Creüzes, der da mit dir lebt und regniert, got, immer ewigklich. Amen.*”

Information is then given that—

“Mer dise figur andechtighlich ansicht mit reu und laid seiner sünd, und hat ain fürsatz sein leben zu besseren, und spricht die zwey geheet Lateinisch oder Teütsch un drey Pater noster und dreü Ave maria, der haifigen Dinaftighait, der soll in fester hoffnung seyn, das er und die menschen desselben hauss den tag vor der Pestilentz behüt seyen.”

A black border line encloses the composition.

The print has been coloured powerfully and carefully. The upper border of inscription, nimbus, border of the tau and suppedaneum are yellow. The wreath of thorns is green, the hair of the head light brown, and here and there a little light red marks the body of the Crucified. The general surface of the tau is of a deep madder red, over which has been applied a layer of gummy varnish. The drawing of the figure is generally coarse and heavy, as is also the technic.

Some remarks on the symbol of the tau may be found further on in connection with a print of the martyrdom of St. Sebastian [D. 93, 1 and 2]; the “Athenæum” of January 27, 1877, No. 2570, may be consulted likewise in reference to the present example, D. 47.

[13 $\frac{5}{8}$ × 10 in.]

[Coloured.]

D. 48.

THE SACRED CIPHER IN A MEDALLION, WITH CHRIST ON THE CROSS.

LATTER THIRD OF THE FIFTEENTH CENTURY.

ULM.

(No. 96, WEIGEL.)



IN a bright central circular disc 2 $\frac{5}{8}$ inches in diameter are the letters *p h s* (Jhesus = Jesus Hominum Salvator¹) in Gothic characters; around this disc is a narrow border and a broader radiant glory $\frac{7}{8}$ ths of an inch wide. These are encircled by three other borders, together $\frac{1}{2}$ inch wide. Outside of these is a broad circle of inscription with two narrow circles beyond. The entire medallion thus formed is 6 $\frac{5}{8}$ inches in diameter. Within the circle of inscription are the following words in the Gothic initials not uncommon during the fourteenth century—

“In nomine Jhesu omne genu flectator celestium terbestrium et infernorum.”

Rising up from the three membered border around the radiant glory of the medallion and reaching nearly to the top of the print is a Cross on which is the Crucified. Our Lord is dead, the head droops on the right shoulder, the hands and feet are relaxed and blood streams from various wounds of the body. The loin cloth is close-fitting, the feet are crossed, a suppedaneum is not present. The nimbus is large and cruciform, and on the Cross above it is the label of inscription, *i · n · r · i*. On the left (to the spectator) of the Cross is an emblem of the sun, on the right is one of the moon. Below these emblems are two broad lines of inscription running across the entire breadth of the print, but divided by the Cross. On our left of the latter are the words—

“Ihesus autem transiens per medium illoru ibat.”

¹ *Antea*, p. 155, C. 10.

On the right hand are—

“*Si ergo me quaeritis sinite, hos abire.*” (Johan : xviii. 8.)

Lower down, and serving as ornamental appendages to the medallion, are the emblematic figures of the four Evangelists in large effigies. The upper two of the circle are St. Matthew and St. John, the lower St. Mark and St. Luke. Over the head of each figure is a nimbus, and proceeding from each figure a scroll, on which is the name of the Evangelist represented.

A black border line encloses the composition.

The print has been coloured. The foreground and wreath of thorns are green, the drapery of the angel of St. Matthew, the wings of the lion of St. Mark and of the bull of St. Luke are madder red. The central letter of the cipher and the border of the radiant glory of the medallion are also madder red. The emblems of the sun and moon, nimbi, first and third letters of the cipher, glory and circle of inscription are yellow. The eagle of St. John, and some other portions, are of greyish-black of various shades.

The hair of the Crucified and the streams of blood on the body are strongly marked.

[$10\frac{7}{8} \times 7\frac{1}{2}$ in.]

[Coloured.]

D. 48, 2.

THE SACRED CIPHER IN A MEDALLION, WITH CHRIST ON THE CROSS.



COPY of the previously described print, D. 48. Here the various nimbi have had borders added to them; the letters of the sacred cipher have been shaded in parts, and the errors of the inscription in the medallion corrected, *i.e.* the *o* in *flectator* has been made *u*, and the *l* in *terbestrium* made *r*.

Weigel possessed an impression of this copy, and he remarks of it that it was probably from a metal engraving in relief. He states also that in the Munich collection this medallion may be seen without the crucifix, but with the inscription, “*Nit schwer noch fluch bey dē namē gottes wañ alle knie sollen sich gegē ihm biege* ✚.”

[$10\frac{2}{8} \times 7\frac{5}{8}$ in.]

[Uncoloured.]

D. 48, 3.

THE SACRED CIPHER IN A MEDALLION, WITH CHRIST ON THE CROSS.



COPY of D. 48, 2. The impression is apparently from a photolithograph or some analogous technic.

[$10\frac{1}{2} \times 7\frac{1}{2}$ in.]

[Uncoloured.]

D. 49.

A SKULL SURROUNDED BY THE INSTRUMENTS OF THE "PASSION."

SIXTEENTH CENTURY.

GERMANY.

WITHIN a circle which has a diameter of $4\frac{7}{8}$ inches is a human skull. This circle is surrounded by another one, $1\frac{7}{8}$ ths of an inch wide. The whole medallion is contained within a square $8\frac{3}{8}$ inches high by $8\frac{1}{2}$ inches wide. The outer circle surrounding the skull is divided into twelve compartments, converging towards the centre of the medallion. In each compartment is represented an instrument of the Passion.

In the uppermost is a tau Cross, to our right of that is the wreath of thorns, next to this is a large rod, then follow the reed and sponge, the three dice, the hammer, a hand holding a bag or purse being in the lowermost division. To the left of the latter is the pair of forceps, beyond that are the thirty pieces of silver; above is a spear head, then a scourge, finally and completing the circle the three nails.

Within the spandrels formed by the outer circle and square are emblems of the sun and moon in the upper part, and an hour glass and crowing cock at the lower angles.

In the margin above the upper line of the square is inscribed in large Gothic typographic characters—

"Von zweierley Menschen Sterben."

Below the square are two columns of poetry of sixteen lines in each column. The column on our left contains the address of "Der hymlich mensch" to Death, and begins with "O Tode wie lieblichen du bist." The opposite column is the apostrophe of "Der irdisch mensch," beginning with the line "O Tode wie erschrocklich du bist."

At the lower part of the division separating these texts is a small cut representing Death riding behind a man on the same horse.

Below and at the bottom of the print is the following text in two lines—

"O Got kurz sind die tag des menschen und die zal seiner Monar ist bey dir, du hast im gesetzt sein zil, die nicht mügen ubergangen werden." Hiob. 14.

Hector Schöffler.

The paper has a small bull's head for watermark.

[$13\frac{5}{8} \times 9\frac{3}{8}$ in.]

[Uncoloured.]

D. 50.

SCENES FROM THE LIFE OF CHRIST.

LATTER PART OF THE FIFTEENTH CENTURY.

GERMANY.



WO sheets containing twenty-eight illustrations—of which some are only duplicates—of the Life of Christ. On Sheet 1 are eight designs, both on the *recto* and *verso* of the sheet. These designs are arranged in two rows of four cuts each row, on each side of the sheet. On the *recto* of sheet 1, commencing at the left hand of the lower series, is represented the Descent into Limbus; Christ before Pilate; Christ on the Cross; The Deposition.

In the upper row is Christ in Judgment, the Judas Kiss, the Crowning with Thorns and the Resurrection. On the *verso* on the lower row we have Christ appearing to Mary Magdalene; the Flagellation; Christ before Herod and the Ascension.

On the upper row are a "Pieta;" the Nailing to the Cross; the Bearing the Cross; and the Entombment.

On Sheet 2 are six cuts only on *recto* and *verso*. On the *recto*, lower row, are the Incredulity of St. Thomas; the Ascension and the Resurrection. In the upper row are the Descent into Limbus, Pentecost, and Christ in Judgment.

In the lower row of the *verso* are Christ appearing to Mary Magdalene; the Incredulity of St. Thomas and the Ascension. In the upper row are the Pentecost; Christ in Judgment and the Entombment.

With very few exceptions the forms only are indicated, whether as regard figures or drapery. Here and there some shadow is marked, and also the hair of some of the heads; our Lord's is always deep black, as are the pointed shoes of several of the figures. In the cut illustrating "Christ in Judgment," both lily and sword radiate from the head. The proportions of many of the figures are bad, the heads being too large for the bodies.

[$2\frac{7}{8} \times 2\frac{1}{8}$ in.]

[Uncoloured.]

D. 51.

THE ANGELIC SALUTATION, OR ANNUNCIATION.

LATTER PART OF THE FIFTEENTH CENTURY.

GERMANY.



N the left hand within a room kneels the Virgin before a desk with her hands raised and joined together in front of her. She looks meekly downwards, a nimbus is over her head, and her long fair hair falls down her back. She is clad in mantle and tunic. A canopy is over the desk before which she kneels.

On the right of the desk kneels the angel draped in a long mantle tied with

large bow at the neck. He has fair and curling hair, raises his left hand as if pointing with the index finger to the announcement on a scroll which springs from his right hand. This scroll is here devoid of the usual inscription, "Ave gratia plena; Dominus tecum Benedicta tu in muliebris." (Luc: i. 28.)

In the background runs a semicircular seat along the wall from the desk to the right hand margin of the print. Above this seat are narrow circular arched windows. That portion of the ground on which the Virgin and desk are placed is slightly raised in the form of a broad but shallow step. On the outer edge of this at our right hand kneels the angel Gabriel.

The folds of the mantles of both the figures are very well cast. The shadows are indicated by oblique parallel lines. There is not any cross-hatching. The print is coloured. The mantles are madder red, the Virgin's tunic of deep scarlet, the desk, canopy, and scroll are of pale yellow, and the ground and some other parts are of a green colour. The nimbus of the Virgin is of a light madder red.

A broad border encloses the composition. This border has been coloured a deep scarlet. It has been cut away on two sides.

[Originally, $4\frac{1}{2} \times 3\frac{5}{8}$ in.]

[Coloured.]


D. 52.

THE VIRGIN AND CHILD IN GLORY.

(*Madonna in Gloria.*)

MIDDLE OF THE FIFTEENTH CENTURY.

BAVARIA.

HE Blessed Virgin is raised above the earth and stands on the crescent moon. She holds in her arms the infant Saviour. In action she is slightly directed towards our right hand. A rich crown is upon her head, over which is a nimbus. The long fair hair falls in waves down the shoulders. She is draped in mantle and tunic, both falling in folds upon the crescent beneath her feet. She is surrounded by an oval aureole or radiant glory, which extends from the shoulders to near the feet. On her left arm she supports the infant Saviour by His back, and with the right hand gives support to the buttock. The infant Christ is quite naked, has a cruciform nimbus over the head, holds an apple in the right hand and gazes up at His Mother. At each angle of the cut is an angel playing on a musical instrument. These angels are draped in long mantles and look towards the central figure. The ground line is part of a large curve as if representing the convexity of the earth, above which the crescent moon is supposed to be placed. The earth itself is marked with herbage.

The drapery of the Virgin is admirably cast, and shows the influence of the Flemish Art Schools. The head of the Virgin is too large, however, and that of the infant Christ mediocre in character. The angels are but poor also. The technique is clear and incisive; in very few places is any shadow indicated.

The print has been coloured. The nimbi, aureole, hair, crescent and musical instrument are of a yellow colour; the ornaments of the crown and of the infant's nimbus are of red madder. The mantle of the Virgin is left plain or white (the paper ground) with a lining of red madder; the tunic is of a light brown colour. The draperies of the angels are of red madder colour. The ground is bright green. A border line encloses the composition. The ink of impression is of a pale brown—water-colour—like that of several of the Block Books.

[$7 \times 4\frac{5}{8}$ in.]


[Coloured.]

D. 53.

THE VIRGIN AND CHILD.

LATTER PART OF THE FIFTEENTH CENTURY.

GERMANY.

 IN the middle stands the Virgin with crown and nimbus over the head, and surrounded by an oval radiant aureole. Her long hair waves over the shoulders. She is clad in mantle and tunic, the former being drawn close above the knees, from whence it opens and spreads, showing the tunic beneath. On her left arm the Holy Mother supports the infant Christ, and raises slightly her right hand, as if in testimony to the mysterious advent. The Saviour is undraped, has a cruciform nimbus, and raises both the hands as He looks up at his Mother. The foreground is a mere plane; the background has not any device on it. A black border line encloses the composition.

The print has been coloured.

The nimbus of Christ and the crown of the Virgin have been illuminated, but the metal has turned dark, and has partly disappeared.

The hair of the Virgin and the rays of the aureola are yellow. The nimbus of the Virgin is of light rose, her mantle of deep rose madder; the tunic is white with a little blue in the shadows. The ground is green; a sky is slightly indicated by a streak of colour.

[3 × 2½ in.]


[Coloured.]

D. 54.

THE ASSUMPTION OF THE BLESSED VIRGIN.

LATTER PART OF THE FIFTEENTH CENTURY.

GERMANY.

 HE Virgin rises above the earth, directed in action towards our right hand. She bears a crown on her head, encircling which is a nimbus. A radiant aureole surrounds her body. She is draped in mantle and tunic, somewhat confounded together by the deep colour which has been applied to both. Her hands are raised and joined over the chest; the long hair falls down the shoulders.

At each side below kneels an angel, who supports the Virgin's drapery as she rises to Heaven.

A slightly hilly portion of the convexity of the earth is indicated, and upon which the angels appear to kneel. A black border line encloses the composition.

Colour has been resorted to. The mantle of the Virgin is of deep rose madder, the draperies of the angels are of very faint lake. The wings of the angels and the ground are green; the nimbus, aureole and hair of the Virgin are yellow.

[3½ × 2½ in.]

[Coloured.]

D. 55.

THE VIRGIN AND INFANT CHRIST ON THE
KNEES OF SAINT ANNA.

MIDDLE OF THE FIFTEENTH CENTURY.

GERMANY.

BENEATH a Gothic canopy which rises over a low throne-like seat is seated St. Anna, bearing on her right knee the Blessed Virgin, and on her left one the infant Saviour. St. Anna, the mother of the Virgin, is a large and majestic figure, draped in head-cloth, mantle and tunic, the mantle flowing over the knees in many folds to the ground, and concealing the feet. The tunic is girded at the waist. A circular nimbus with an ornamented border is over her head. She looks straight at the spectator. On her right knee is seated the youthful Virgin, clad in a long robe having tight sleeves, and being girded at the waist with an ornamented zone. The robe is cut somewhat square at the neck, and by its lower folds indicates the forms of the lower extremities, though it falls much below the feet. The right arm of St. Anna passes round the waist of the Virgin, the hand appearing in front over the Virgin's right hip and behind her right hand. A large circular nimbus is over the Virgin's head, the hair of which in filleted curls is bound round the forehead with a narrow black ribbon.

In action the Virgin is directed towards our right, or towards the infant Christ, who stands on St. Anna's left knee. St. Anna is offering with the left hand an apple-like fruit to the infant Saviour, who receives it with His right hand, the two hands meeting immediately over the waist girdle of St. Anna in front and centre of the chest. The infant Christ is undraped, but is shielded behind by some folds of the mantle of St. Anna. Over His head is a large cruciform ornamented nimbus with invected border. As He stands on St. Anna's left knee, she supports Him over the left hip with her left hand, which appears at His side. His right arm is extended towards the fruit held by the Virgin, while the left hand is raised in front to the level of the right shoulder.

The canopy is pierced by two large and two small openings, and is divided above into three chief overhanging compartments, the centre one of which has a stellated roof.

Colour has been freely applied. The mantle of St. Anna is of deep crimson madder, with a yellow lining. Portions of the ornamental Gothic canopy are also of madder red. The disc of the nimbus of St. Anna is yellow, the jewelled border green. The head drapery is of a pale warm brown, the tunic of a deeper brown colour.

The nimbus of the Virgin is yellow, with a black edge or border. Her hair is yellow, her long drapery green. The disc of Christ's nimbus is yellow, with pale rose-coloured cruciform divisions. The flesh parts are of a pale somewhat dirty light red, the lips of St. Anna being tinted with rose colour. The seat of the throne and parts of the canopy are yellow; the stars of the latter are black, the columns and some other portions being of a light brownish-black colour. The whole is enclosed within a black border line.

Dr. Waagen took particular notice of this interesting example of early Art. He remarks on it as follows—

"A large folio print. Saint Anna with the Virgin and infant Saviour on her lap. The Virgin is giving the latter a fruit. The penthouse is of late Gothic form. This plate is remarkable for the grandeur of the conception, for the excel-

lent proportions (the hands are feebly drawn, however), for the rich and flowing drapery, and for the treatment which consists only in a powerful outline. Judging from the pale colour of the ink, it belongs to the early part of the fifteenth century; it is illuminated. I should be inclined to concur with Mr. Carpenter—that this print, which shows some affinity with English miniatures, was executed in England, were it not for the technical merit which renders such a supposition doubtful. For though there are reasons enough for the decline of painting in England from 1460 to 1500, still it is hardly possible that the mere technical execution of wood cuttings should have become so uncertain and rude as it appears in so many dated English specimens of that period, had it ever attained such a development as this print exhibits. I am of opinion, therefore, that this plate is German, and perhaps belonging to the very end of the fourteenth century.” (“Treasures of Art in Great Britain,” vol. i. p. 288, Murray’s Edition, 1854.)

A reduced copy of this print was given by M. Ph. Berjeau in the second volume of the “*Bibliophile Illustré*,” January, 1865, p. 8, and the following inscription—based, we presume, on the opinion of the late Mr. Carpenter—was placed at the bottom of it, viz.—

“Réduction d’une gravure réputée unique du Cabinet des Estampes au British-Museum et attribuée à un artiste anglais du XV^e siècle.”

Interesting as this example of early Art may be, we cannot consider it to have been of English origin, nor to belong even “to the very end of the fourteenth century.”

In connection with the introduction of St. Anna into paintings, Mrs. Jameson remarks—

“In early pictures, St. Anna, the mother of the Virgin, is very seldom introduced, because in such sublime and mysterious representations of the *Vergine Dea* whatever connected her with realities or with her earthly genealogy is suppressed. But from the middle of the fifteenth century, St. Anna became from the current legends of the history of the Virgin, an important Saint, and when introduced into the devotional groups, which however is seldom, it seems to have embarrassed the painters how to dispose of her. She could not well be placed below her daughter she could not be placed above her. Where the Virgin is seated on the knees of St. Anna, it is a still later innovation. There is such a group in a picture in the Louvre, after a famous cartoon by Leonardo Da Vinci. . . . there is also a fine print by Carraglio, in which the Virgin and Child are sustained on the knee of St. Anna; under her feet lies the dragon. . . . The Germans, who were fond of this group, imparted even to the most religious treatment a domestic sentiment. (“Legends of the Madonna,” p. 87, ed. 1852.)

[$16\frac{2}{3} \times 11\frac{2}{3}$ in.]

[Coloured.]

D. 56.

THE VIRGIN AND INFANT CHRIST ON THE KNEES OF SAINT ANNA.

MIDDLE OF THE FIFTEENTH CENTURY.

GERMANY.



N a throne-like seat beneath a canopy of three arched divisions seated St. Anna supporting the infant Saviour on her right knee, and the Virgin on her left one. St. Anna is draped in head-cloth, tunic and mantle, the latter falling in large folds to the ground and concealing the feet. She looks towards the infant Saviour on her right knee. A large

bordered nimbus encircles her head; the tunic is girded round the waist. On St. Anna's left knee sits the youthful Virgin, who is turned towards and looks at Christ. A crown is upon her head, and around it is a nimbus; the long hair falls to the elbows; she is dressed in a long habit girded at the waist. She holds a flower before her in the left hand, and extends the right hand towards Christ, who appears to be taking from it a flower, which is raised as high as St. Anna's throat. The latter person encircles the waist of the Virgin with the left arm, the hand appearing in front over the Virgin's left hip. The infant Christ opposite is entirely undressed; a cruciform nimbus is present. St. Anna supports Him at the back with her right arm, over the hand of which Christ extends His right arm, while His left is put forward to receive a flower from the hand of the Virgin. The back of the throne is of architectural character, portions of it rising to a level with the nimbi of Christ and the Virgin. Above and beyond is seen the sky through the open spaces below the divisions of the ornamental canopy. The sides of the print are formed by the supporting columns of the canopy, which is of very mongrel and debased architectural character. This composition is enclosed within a border and measures $7\frac{1}{2}$ inches high by $5\frac{3}{8}$ wide. Beyond is an ornamental framework, $1\frac{3}{8}$ ths wide, one inch of which is the work of a metal cut in relief and not from a wood block. This framework from a metal cut consists of a border an inch wide, containing several ornamental discs or rosettes placed at a distance of about $1\frac{1}{2}$ inches from each other and having between them a connecting bar $\frac{3}{16}$ ths of an inch wide. The inner edges of this outer border are sharply dentated, the long teeth projecting far within the border.

The drapery in this design is well cast and of large character. The face and expression of St. Anna are good. The technic of the figures is clean and careful, but that of the framework is heavy and coarse.

Colour has been applied, and the nimbi and the crown of the Virgin have been illuminated, but the metal is now oxidated and black. The waist girdles of the Virgin and St. Anna, and the flowers also, were illuminated. The mantle of St. Anna is of a pale madder red with a green coloured lining. Her tunic and head-dress are white, the shadows being indicated by a faint brown. The drapery of the Virgin is blue. The flesh parts have been touched on the shadow sides with light red. The throne is of a deep yellowish-brown colour, the canopy of madder red and vermillion. The dentated parts of the border and the bands running between the ornamental discs are black. The centres of the discs themselves are alternately red and blue. Within the border the spaces between the denticulations and the edges of the connecting bands are alternately of a green and madder red colour, and so arranged that the green of one side is opposite the red of the other.

This example has suffered much damage, and is now largely made up with restorations.

On the back of the print is the following memorandum in pencil from the hand of Mr. Ottley—

"I strongly suspect that the paper-mark of this print has been the swan drawn by me at the Hague from a book of accounts of the year 1413. At least, after repeatedly examining what remains of the paper-mark with the greatest possible care, I can think of nothing else that it can have been."

$[10\frac{5}{8} \times 7\frac{5}{8}$ in. (?).]

[Coloured.]

D. 57.

THE VIRGIN AND INFANT JESUS.

THIRD QUARTER OF THE FIFTEENTH CENTURY.

GERMANY.

(No. 122, WEIGEL.)



HE Blessed Virgin gently inclining her head to the right, and downwards towards the infant Saviour, meets the gentle pressure of the Child's right hand upon her chin and cheek. A rich crown is on her head, and over it a bordered nimbus. The hair is long and waves down over the shoulders. A necklace of pearls with a Greek or Maltese cross attached is around her neck, and the bordered mantle is secured at the throat with a large circular brooch, having many jewels. She supports with the left arm and hand the infant Saviour by the back, and with the right hand by the buttock. The Child is quite nude; crosses the legs over the right arm of His mother, and raises the right hand to the Virgin's chin. In His left hand is a cross; over Christ's head is a cruciform and bordered nimbus; the hair of the head is thick and curling. The countenance though not in the least infantine nor attractive, has yet a very intense expression directed to the Virgin Mother, whose countenance and expression are thoughtful and refined. With the exception of the feet of the infant Saviour, the drawing, though not delicate, is firm and good.

At the upper part of the print are six lines of xylographic text broken through the middle by the head and nimbus of the Virgin. The inscription is as follows—

"*Ecce positus est hic in ruenam et in resurrectionem multor in israhel et in signum non qtr adicetur [for cui contradicetur]. Et tuam ipsius animam pñas [pertransi] bñt gladius ut rebelutur ex multis cordibus cogitationes.*" (Luc. ii. 34.)

A strongly marked border line encloses the composition.

This print was formerly in the Weigel collection. Its former possessor remarks concerning it—

"It appears to have been printed off with a press; the ink of impression is strongly black. In spite of the sharply notched folds of the drapery, it may be assumed from the character of the xylographic letters, from the *o* over the *i*'s, and from the soft outlines of the mantle, that the print had its origin about the middle of the third quarter of the 15th century. Perhaps it is a copy from a favourite miraculous picture. The paper is soft and without watermark." ("Anfänge, etc.," vol. i. p. 207.)

[11 $\frac{1}{8}$ × 7 $\frac{5}{8}$ in.]


[Uncoloured.]

D. 58.

VIRGIN AND CHILD ENTHRONED.

FIFTEENTH CENTURY.

GERMANY.

 HE Holy Mother is seated on a Gothic throne-like chair, the back of which rises to the upper border line of the cut. In action she is directed towards our left, and bears the infant Saviour on her right knee. Both crown and nimbus are present, as also mantle and tunic. The long hair falls over the shoulders and the mantle descends in large and graceful folds to the ground, concealing the feet. The infant Christ is undraped, sits on His Mother's right knee and turns towards our right hand. He extends both hands towards the left hand of the Virgin, who holds in it an apple, which Christ is about to take in His left hand. A cruciform nimbus is present. There is not any cross-hatching, but shadows are indicated with oblique parallel lines. The ink of impression is of a deep black. A border line is partly present.

Colour has been applied, and the letters *S M* (Sancta Maria) added by hand above.

The nimbi, throne and drapery were originally all of a yellow colour. The green tint which has been used for the ground was also passed over the back and the edge of the seat of the chair.

This little print appears to have been one of a series of which St. James the Greater [D. 69] and St. Paul [D. 70], afterwards described, were members. Though placed here with the woodcuts, we have a strong suspicion that these three impressions are from metal plates in relief.

[$1\frac{7}{8} \times 1\frac{3}{8}$ in.]

[Coloured.]


D. 59.

THE CORONATION OF THE VIRGIN.

("L'Incoronata.")

FIFTEENTH CENTURY.

NETHERLANDS (?).

 HIS is a tracing—afterwards lined or mounted—from the facsimile of a woodcut found on the side of a tomb in the Cathedral Church of St. Sauveur at Bruges, in the year 1841. We are not in possession of any further information concerning the original print, nor of this hand copy, which latter has on the back a memorandum in pencil, simply to the above effect.

In this composition we observe the Virgin kneeling before the Three Persons of the Trinity, and receiving from the hands of the Father and the Son the crown, immediately over which hovers the Holy Spirit. On the left hand of the spectator is the Son with cruciform nimbus, and raising the right hand as if in

benediction as he looks towards the Virgin, who is at the foot of the throne and with her back towards Him. On the right is the Father bearing crown and bordered nimbus, and holding in the left hand an orb surmounted by a cross.

In the foreground at each angle is an angel, the one on our left plays a harp, the one on the right hand an organ. At each of the upper angles of the composition there is an angel also. Over the angel near the head of God the Son runs a scroll, on which are the words "*in hac nitat filius.*" By the angel near God the Father is a scroll, on which may be read "*— patri gloria.*" From the Holy Spirit runs upwards and towards our left a third scroll, having on it "*— c est divinas spiritus.*"

The foreground is parquetered or chequered somewhat in the conventional manner common to prints in the *manière ciblée*.

[$21\frac{3}{8} \times 16$ in.]

[Uncoloured.]

D. 60.

THE NATIVITY—THE VIRGIN ADORING THE INFANT JESUS.

MIDDLE OF THE FIFTEENTH CENTURY.

GERMANY.



At the base of the trough of a manger and beneath the penthouse roof only of a stall lies the infant Saviour on some raised flooring on the ground, to the left hand of the spectator.

Two sides of the stall are open from the roof to the ground, the other sides are protected by a wattled fencing. At the entrance of the stall kneels the Holy Mother with raised and joined hands adoring the Child at her feet according to the text in her "Office"—*Virgo quem genuit adoravit.*

She is draped in a long garment with close sleeves and tight at the waist. A nimbus encircles her head. The Holy Child upon the ground before her is undraped, and lies on a piece of white linen. A cruciform nimbus is around the head.

Behind and at the head of the rude couch of the Saviour rises the trough of a manger, over which appear the heads of an ass and a bull. On the extreme right of the print, and behind the Holy Mother, stands St. Joseph clad in short mantle and tunic, low round cap with side lappets, and holding above a short staff in the right hand. He has on black pointed shoes; he looks towards the child Jesus. The foreground is a slightly raised grassy hillock. A double border line encloses the composition.

Colour has been resorted to. The drapery of the Virgin is of a reddish-brown colour, her nimbus has a yellow disc, as also has that of the infant Saviour, the cruciform members of which are of bright vermillion. The mantle of St. Joseph is of a lake colour, the tunic bright vermillion, and the cap yellow. The wattle fence is of a light brown tint, the roof and its supports of a dingy yellow. The ground is of a yellowish-green tint.

The border is on two sides of a reddish-brown colour, and the other sides of a dingy yellow hue. The ox is of a faint rose tint, the ass of a greenish-black colour. The staff which Joseph carries is of a dingy yellow tipped with bright red. The cheeks of the infant Christ, Virgin and St. Joseph are bright red, the mouths of a still deeper colour.

There is not any cross-hatching present, shadows being indicated in certain places both by distant parallel lines and by colour.

On examining closely this little print, it may be observed that the technical execution both of the contour lines and forms and of the colour is peculiar. At first sight it would appear that the whole was entirely the result of stencil work. Careful observation will show, however, that in part at least the marking out of the forms has been due to pressure from an engraving in relief. As regards other parts it may be suspected that the forms have been made out with stencils. With respect to the exact mode in which the colouring has been effected we are in doubt. That it is not of pure handwork we think is clear, but whether the colour has been *stamped* on in parts from the block, or has been throughout applied with stencils, is doubtful.

[$4\frac{3}{8} \times 3\frac{7}{8}$ in.]

[Coloured.]

D. 61.

A REPOSE OF THE HOLY FAMILY.

SIXTEENTH CENTURY.

NETHERLANDS.

WITHIN a kind of garden stands a tent to the left of the spectator. At the foot of the tent sits the Virgin holding out her hands to receive the infant Jesus, who is approaching her. By the side of the Virgin stands St. Elizabeth, who extends her left hand towards the Child Jesus as if to guide Him on His way to His Holy Mother. The latter is draped in mantle and tunic, and has an overlapping collar; a nimbus is over her head, the long fair hair of which falls over the shoulders. St. Elizabeth has head-dress, mantle and tunic; a nimbus is present. With her right hand she supports in front her outer garment. In the middle of the foreground is the infant Saviour approaching His mother; He extends the right hand as if about to take the left hand of St. Elizabeth as supporting Him on His way. In His left hand He holds a basket. He is clad in a loose habit which reaches down to the calves of the legs, the feet being exposed and bare. A cruciform nimbus encircles His head, the hair of which falls to the nape of the neck only. In the background immediately behind Christ rises a fruit tree, and by it stands St. Joseph grasping the stem with both hands for the purpose of shaking it, the fruit and leaves falling to the ground. Joseph is clad in a loose tunic reaching to the knees and girded at the waist. His head is bare. The legs are clothed in tight hose and the feet in short toed shoes. Behind Joseph and the tree is a low wall which crosses the composition from the elbow of St. Elizabeth to the middle of the right border line of the print. Some of the branches of the tree—laden with fruit and foliage—touch the upper border line of the print. Beyond the wall and between the tree and St. Elizabeth spring up some other branches and foliage. At the lower right hand corner of the print kneels *une religieuse* in adoration. On the ground are grass, flowers and scattered fruit.

Colour has been resorted to, some of it being of a heavy and opaque character, and carelessly applied. The draperies of the figures are blue and brown. The outer surface of the tent hangings is blue, the inner chequered or diapered. Amongst the dirty green foliage of the tree are round bright red fruits. The hose of Joseph and the outer habit of the kneeling figure in the corner are of a lakish hue.

A narrow sky is indicated at the top of the print by a wash of dirty blue paint. Outside the border line of the cut a narrow wash of deep bluish-violet colour has been applied. The nimbi, the ball at the top of the tent, and the border above the fringe encircling the bottom of the conical top of the tent, have been illumi-



nated with gold, which is still bright. A deep black border line has been worked round the outer and inner edges of all the nimbi.

This example is one of three illustrations belonging to a "Life of the Virgin," of Flemish origin. The others in the Museum collection immediately follow [D. 62, D. 63].

[$4\frac{3}{8} \times 2\frac{1}{8}$ in.]

[Coloured.]

D. 62.

THE VIRGIN AND CHILD IN GLORY.

SIXTEENTH CENTURY.

NETHERLANDS.



THIS example consists both of illustration and text. Above eight lines of the latter occupying a space of an inch and a half, is a design representing the Virgin and Child within a "vesica pisis" or "mandorla," the disc of which is a radiant glory. The Virgin stands on the crescent moon rising above the earth; she bears both crown and nimbus, and is draped in mantle and tunic. The feet are just visible on the inner curve of the crescent. The hair of the head is long and wavy, and falls to the elbows. The mantle is fixed at the neck with a brooch, and has a decorative border. The infant Christ is on the Virgin's left arm, a diminutive cruciform nimbus is over the head and a loose garment on the body, leaving the lower limbs bare. Christ extends His left hand towards a palm branch which is borne in the right hand of St. Barbara, who kneels at the right hand corner of the print. He holds out the right hand along with a ring towards St. Catherine, who kneels at the opposite corner. Both Saints kneel on pinnacles of the earth, above which the crescent moon is rising. They have diadems and nimbi with long fair hair to the shoulders; each supports a large book on the knees and places a hand upon it. In the other hand St. Catherine holds erect a sword, St. Barbara a palm branch. Above the head of the former rises a large wheel, above the latter a tower. On the tops of the wheel and of the tower kneel angels in long draperies who bear up the large aureola with their hands.

A black border line encloses the composition.

Below are eight lines of engraved text in sharp lower case Gothic characters in the Flemish language, commencing with "God gruct," and ending with "Marian water."

Colour—here and there opaque—has been heavily applied, and the nimbi and angels' wings have been illuminated with a very inferior metal, which has oxidated and in part scaled away. The mantle of the Virgin is white and in the shadows blue; the border is yellow. The tunic is of a deep red, the cuffs of the loose sleeves being yellow, as are also the draperies of the kneeling Saints. The hair of the Virgin, the rays of the elliptic glory, the hair of the Saints, the sword, the wheel and parts of the wings of the angels are yellow in colour. The earth is green.

We are inclined to believe that this cut, along with D. 61 and D. 63, is from some soft metal engraved in relief, and not from a wood block.

[$4\frac{1}{8} \times 3\frac{2}{8}$ in.]


[Coloured.]

D. 63.

VIRGIN AND INFANT CHRIST ON THE KNEES
OF SAINT ANNA, WITH OTHER SAINTS.

SIXTEENTH CENTURY.

NETHERLANDS.



ON a throne with a high and ornamental back sit SS. Anna, Joachim and Joseph. St. Anna is in the centre, the infant Saviour and the Virgin resting on her knees. A canopy is over St. Anna's head, on which rests the Holy Spirit as a large dove. St. Anna bears a decorated nimbus and head-cloth, long mantle and tunic. The Virgin appears as if sitting on her left knee supported by St. Anna's left arm. The infant Christ stands erect in the middle of St. Anna's lap. She supports him by placing her right hand on his right arm, and her left hand over his left hip. Christ appears to hold something (a fruit?) in his left hand.

On the right hand of St. Anna (the left of the spectator) is seated Joseph, directed in action and looking towards the infant Christ. He is bareheaded and somewhat bald, is draped in a large mantle and tunic, and holds a book on his knees, the right hand being placed on it. With his left hand he grasps one of the bands of his head-dress which has fallen on his right shoulder. On the other side of St. Anna is seated Joachim draped in a mantle with a rich collar and ornamental cuffs to the sleeves. A cap with a button at the top is on his head. He extends the right hand towards the infant Christ, and with the left holds an open book upon his knees. The dais of the throne advances in the centre in a semi-circular way; on the floor of this projection lies a large open book. On the straight edge of the floor of the dais are inscribed the names "Joseph" and "Joachim;" on the curved edge, "Ma . ihs . anna ."

The ground before the dais is paved, the lines of the stones running to a point of sight in the centre of the composition. The throne itself is placed below a narrow ornamental arch, above the carved mouldings of which is the word "Marien" on our left hand, and "Water" on our right.

Heavy and opaque colour has been applied. The draperies are of dingy red and brown, with the exception of the dress of the Virgin and the cap of Joseph, which are of a blue colour. The small canopy over St. Anna is blue, the dove being white with a red beak. The throne and floor edge of the dais are yellow. The floor itself is green. Within the black border line a bright red inner border has been carried up to the arch of the canopy over the throne, along the outer curve of the arch of which it is continued, as also along one of the horizontal edges and the curved edge of the floor of the dais.

[$4\frac{6}{8} \times 3\frac{2}{8}$ in.]

[Coloured.]

D. 64.

THE VIRGIN ADORING IN SORROW THE
CRUCIFIED SAVIOUR.(" *Maria addolorata.*")

SIXTEENTH CENTURY.

NETHERLANDS.



N a Cross placed in the middle of the composition is extended the Crucified Saviour, from whose body blood is streaming in such quantity as to cover one half of the surface of the print. Parts of the body are quite hidden also by the torrents of blood, which are throughout indicated by colour and not by engraving.

A large cruciform nimbus and wreath of thorns are on the head, the ends of the loin cloth flutter on the right hand (to us) side of the Cross. The latter, with the body of the Crucified, is turned in direction towards our left. At the left hand corner of the print kneels the Virgin wearing head-cloth, mantle and tunic. A nimbus is over her head, she raises her joined hands before her as she looks up in sorrowful adoration to Christ. At the foot of the Cross are two skulls and some bones. Behind the hillock on which the Cross is placed appear some houses and castellated towers. Clouds are indicated in the sky. This design is $3\frac{3}{8}$ inches in height, by $2\frac{3}{8}$ inches in breadth. It is enclosed within an ornamental frame or border $\frac{3}{8}$ ths of an inch wide. Within this border are large separate flowers, prints and insects; delineated in a naturalistic yet artistic manner. Black border lines enclose both design and border.

Colour has been applied and either some gummy matter or very inferior metal—now oxidated—to the nimbi and blood drops. The entire body of Christ is of bright brownish-red, the streams of blood are of a deep red, as are also some houses in the background. The head-dress of the Virgin is nearly black, the mantle of light brown colour. The Cross is yellow, the loin cloth blue, the hillock green. The sky is of a dingy blue tint. The ground of the frame or border is of yellow colour, the flowers, fruits and insects being coloured in a fairly natural manner.

The entire work of the border is of a superior character to that of the design it encloses. There are some features of this print that incline to the opinion that it may be an impression from a metal plate in relief, and not from a wood block.

It appears to have belonged to a series of which the cut to be described next was also a member.

[$4\frac{3}{8} \times 3\frac{1}{8}$ in.]


[Coloured.]

D. 65.

THE INSTRUMENTS OF THE PASSION AND
THE SACRED HEART.¹

SIXTEENTH CENTURY.

NETHERLANDS.

N the centre of this curious design is a large heart, within which is seated the infant Saviour on a cushion, and directed in action towards the spectator's left. He is undraped; a cruciform nimbus encircles the head. He holds erect in his right hand a rod, and in his left a scourge. Behind the heart rises a cross, with the spear, reed and sponge placed crosswise between the heart and the cross. The spear and reed reach from the bottom to the top of the design. Above the heart hangs a large wreath of thorns from the centre of the transverse beam, having above the scroll of inscription—

N·R·I·
Below the transverse beam of the Cross, and by the sides of the heart, are some instruments of the Passion, with the pierced and bleeding hands and feet of the Crucified. The nails, hammer and forceps are on one side, the dice and word on the other. The wounded hands are above, the feet below. The cross rises from an undulating hillock.

A comparatively broad black border line encloses this composition, which is $\frac{1}{2}$ in. high by $1\frac{5}{8}$ in. wide. Beyond the border line is a plain margin $\frac{1}{8}$ th of an inch wide, outside of which is an ornamental frame or border similar in character to that of the previously described print (D. 64). Some of the little figures in this border are admirable, particularly some roses, a butterfly, and a bird catching an insect.

Colour has been resorted to, and apparently the nimbus and cushion have been illuminated. The heart is of a bright red colour, marked with deeper hued blood-drops. The spear, reed, wounds of the hands and feet, with the blood, are red, as are also the spaces between the twisted thorn stems. The nails are black, the cross, hammer and forceps are yellow, the ground is green, the rod and sword-blade blue. The sky is indicated at the top of the cut with a narrow streak of dingy blue. The flowers, &c. of the border are naturally treated, the general ground of it being of a yellow hue.

[$4\frac{1}{8} \times 3$ in.]

[Coloured.]

¹ *Antea*, pp. 152-154, C. 8, C. 9.

D. 66.

SAINT JOHN THE BAPTIST IN THE
WILDERNESS.

THIRD QUARTER OF THE FIFTEENTH CENTURY.

BAVARIA.

(The last Prophet, Forerunner of Christ, Martyr.)

(No. 94, WEIGEL.)



T. JOHN THE BAPTIST is here represented as witness to the coming of Christ. He stands erect, occupying the whole length of the print. The head is inclined very slightly over the right shoulder as he looks down on an "Agnus Dei," lying on a large closed book supported by the right arm, and to which symbol he points with the index finger of the left hand, as if saying, "Behold the Lamb of God."

A large and bordered nimbus is present, from the outer edge of the border of which run off two long scrolls on our left hand, and one scroll on the right. On the upper scroll on the left are the words, "Ego . sum . vox"; and on the scroll on the right, "clam . man . tis . in . deserto." On the lower scroll on the left are the words, "Ecce . Agnus . dei . ecce . q̄ . tollit . ꝑc." These words are in Gothic characters.

The hair of the Baptist is thick and long, and cut straight across the forehead. Hair is not present on the upper lip, but from the chin falls a thick beard. The long mantle is thrown in heavy folds over the left arm, and is brought close to the waist, from whence it depends along the left leg to the ground. Over the chest and below, between the legs, may be seen exposed the tunic of long camel's hair from beneath which protrude the naked feet.

Over the head of the lamb on the book in the Baptist's right hand is a cruciform nimbus, from the top of which rises a cross, with the banner of victory attached.

In the immediate foreground is a narrow strip of sandy desert, beyond which is a grassy hillock. On the top of the latter, and at the left hand side of the print to the spectator, rises a rock surmounted by a wood having a waterfall running down in front of it. At the base of this rock is a smaller one to the right hand, in front of which springs up a dwarf palm tree. Some herbage and tree stumps are represented in the foreground. The whole is enclosed within a rather broad border line.

Colour has been resorted to. The nimbus, book, hairy tunic, sand and small rocks are of a yellow colour, the mantle is crimson madder, the hillock and foliage green, the hair and beard dark brown, the lining of the mantle of a light brown colour. The flesh parts are faintly tinted with a light red.

Weigel remarks of this example, which was formerly in his cabinet—

"The design is free and large in style, the *pose* of Saint John noble. The drapery is pictorially effective; the mantle forms large and handsome folds under the right arm, and also falls tastefully down over the left arm. On the ground also the flow of the drapery is the reverse of stiff. The hair of the head, beard and tunic is lightly and dexterously drawn and engraved; the lines of the drapery and the folds generally are strongly marked, and, if somewhat stiff, yet are n

ard. Notched and hooked folds of the draperies are not observable. The folds are to a limited extent shaded with diagonal strokes. The rocks are hard and jagged, as if recently disrupted. The foliage of the trees is carefully drawn. On the top of the latter sits a bird. . . . The impression appears to have been taken with the press in a brownish-black colour, which to some extent has passed through the paper. . . . The paper has wiremarks, but not any watermark. The technique and colour point to a *formschneider* of Ulm or of Augsburg as the author of the print. The character of the hair, the rich and, if somewhat formal, yet not stiffly broken drapery, refer us to the middle of the fifteenth century." (Op. cit. vol. i. p. 159.)

[$10\frac{5}{8} \times 7\frac{1}{2}$ in.]

[Coloured.]

D. 67.


THE BEHEADING OF SAINT JOHN THE BAPTIST.

LAST QUARTER OF THE FIFTEENTH CENTURY.

BAVARIA.

(*The last Prophet, Forerunner of Christ, Martyr.*)

(No. 185, WEIGEL.)

IN the immediate foreground kneels the Baptist, directed in action towards the spectator's right hand, as he bends slightly forwards, with his hands raised and joined before him as if in prayer. A bordered nimbus is over his head, the hair of which and of the beard is thick and slightly waving. The mantle of the martyr has fallen below his waist, exposing the tunic of camel's hair and its girdle. The folds of the mantle fall gracefully on the ground. Behind the Baptist, and to the left, stands the executioner, holding with both hands a long straight double-edged sword, as about to decapitate him. The executioner is in a close-fitting surcoat girded at the waist, tight hose and loose leather boots. The sheath of the sword he raises may be seen between his legs. He has on a conical, but flat-topped cap. The hair of the head and beard is close and thick, but not very long. He stands before an open door of the fortress-palace of Macheronta, where Herod was celebrating his birthday. On the other side comes forward Salomé, the daughter of Herodias, wearing a turban, above which appear the upper ornaments of a diadem, and below the heavy plaits of her hair. She bears a charger in her hands, as if waiting for the head of the Baptist to place in it. Behind and to the right of Salomé stands a bearded man, of years and of importance. He has on a conical cap, and tunic girded at the waist. Below the tunic, which reaches to the knees, appears a small portion of the loose drawers he wears; shoes are on his feet.

The background is a hilly landscape, with a river, on which are two boats. On the banks of the stream is a town; on the summit of the more distant hill is a tree, and on that of the nearer elevation on the right are a church-like edifice and houses. Some trees and vegetation are scattered over the landscape.

This example formed part of the Weigel collection.

"The group is well arranged. The countenances are not without expression, and the drawing is natural; the lines are strongly marked, and printed off apparently with the press. The ink of impression is of a deep black colour, particularly

of the open doorway and of the border line. The colouring is lively, and so far carefully performed as to be contained within the contours. The verdigris green is softened in the middle distance and background with yellow, and into which it passes. The colours are those of the Swabian school; the red is very fiery. The paper is strong, and has a roughly expressed bull's-head for a watermark. The print has been damaged below at the left hand corner. If we may regard the river in the landscape as the Danube, and the town as Regensburg, we have before us here perhaps a work of Lieuhardt, of Regensburg. Drawing, technic, and colour call to mind the 'Marienbuch' (Salve Regina) of Lieuhardt, in our possession. The garments and turban of the daughter of Herodias, the developed bosom, and the cast of the drapery coincide closely with the prints of Günther Zeiner (1472), and approach the last quarter of the fifteenth century, and which is indicated also by the waved lines representing the clouds. . . . Over the print is fixed a narrow strip of parchment, one side only of which is written on with the following words in one line of monkish characters. Above and below this line the writing has been cut away—

'dñō Gerhoho Chyemēsis ecclīe Ep.'

This line has been removed from the book in which our specimen was fixed. The latter was found in Lower Bavaria; thus the print might readily owe its origin to Regensburg." ("Anfänge, etc.," vol. i. p. 291.)

[$10\frac{6}{8} \times 7\frac{2}{8}$ in.]

[Coloured.]

D. 68.

THE BEHEADING OF JOHN THE BAPTIST AND ANOTHER PERSON.

LAST DECADE OF THE FIFTEENTH CENTURY.

NÜRNBERG.



AN impression from a block engraved for one of the illustrations in the work known as "Dionysius vom himlischen Reichtums," or the "Schatzbehälter des Reichtums des ewigen Heils und Seligkeit." This book was first printed at Nürnberg by Koburger in the year 1491. It was the predecessor of the "Nürnberg Chronicle," and the cuts in it are from the designs of Michael Wohlgemut, the master of Albert Dürer. On the character and bearing of these cuts, in relation to the history of early German Art, reference may be made with advantage to Thausing's "Dürer, Geschichte seines Lebens und seines Kunst." Leipzig, 1876, p. 49.

In the Print Room collection of Books there is a series of ninety-one illustrations taken from the "Schatzbehälter." (No. 86 of the German books.) The present cut, D. 68, answers to No. 31 in that series. D. 68 is plain on the verso; the cut (31) in the series mentioned has an impression of cut 30 of the same series on the back of it.

[$9\frac{7}{8} \times 6\frac{7}{8}$ in.]

[Coloured.]


D. 69.

SAINT JAMES THE GREATER.

SIXTEENTH CENTURY.

NETHERLANDS.

(Apostle, Martyr. ✝ 43.)

 HE Apostle stands erect, directed in action towards our left. He holds in his right hand an escallop or pilgrim's shell, and in his left hand a short staff. He is clad in a large mantle with cape, and in a tunic. A pilgrim's hat is on his head, encircling which is a nimbus. The background is plain; the foreground rises to the level of the knees. Colour has been applied. The nimbus, tunic and staff are yellow; the mantle and foreground green. The capital Gothic letters **S** and **J** have been added by hand at the top of the print, and over which a wash of yellow colour has been passed. A black border line encloses the composition.

[2 × 1 $\frac{3}{8}$ in.]

[Coloured.]


D. 70.

SAINT PAUL.

SIXTEENTH CENTURY.

NETHERLANDS.

(Apostle, Martyr.)

 HE Apostle erect advances towards our left, holding in his right hand a long pointed sword, the point downwards. A nimbus is present; he is clad in mantle and tunic. The drapery is well cast. The background is plain; the foreground rises to the level of the knees. Colour has been applied. The mantle is yellow. The tunic and ground are green. The nimbus and sword-handle were yellow, but green colour was afterwards washed over them, and they are now of a yellowish-green.

The capital letters **S** and **P** in Gothic forms have been added by hand at the upper part of the print.

A border line encloses the whole.

This cut is from a series apparently, and to which D. 69 belongs.

[2 $\frac{1}{16}$ × 1 $\frac{3}{8}$ in.]

[Coloured.]

D. 71.

SAINT PETER.

SIXTEENTH CENTURY.

NETHERLANDS.

(Apostle and Martyr.)

T. PETER stands erect, directed in action towards the left. In his right hand he holds an open book, in his left a large key upright. He is clad in mantle and tunic, the latter being girded at the waist. Some folds of the mantle are passed underneath the girdle, by which the mantle is not ungracefully held up. The latter is fastened at the neck collar by a morse. The tunic has a row of buttons down the breast, and a border where it buttons. The Apostle has received the tonsure; a nimbus with rayed disc encircles the head. He is bearded; the feet are exposed and bare. At the upper part of the print are the words "*Sancte peter.*"

A double border line is present. The outer line is broad and deeply black the inner line narrow.

The print has been coloured. The nimbus, tunic and key are yellow; the mantle is of a madder red colour and the ground is green. On the *verso* is manuscript in the Flemish dialect.

[$3\frac{6}{8} \times 2\frac{5}{8}$ in.]

[Coloured.]

D. 72 and 73.

FOURTEEN INTERCESSORY SAINTS OF THE
FIFTEENTH CENTURY.

LATTER THIRD OF THE FIFTEENTH CENTURY.

GERMANY.

(No. 110 a, WEIGEL.)

IN the present and following sheet (D. 73) are represented the fourteen intercessory Saints and Martyrs commonly revered during the fifteenth century. These and other holy mediators are such of the martyrs of the early Christian Church as are recorded to have besought the Almighty before their deaths that He would be pleased to grant the prayers of such repentant sinners as might hereafter approach His Throne of Mercy through their names.

The number of these interceding martyrs varied at different times; during the fifteenth century fourteen were recognized. The number was increased to fifteen during the sixteenth century. Some slight variation in the Saints selected is also to be met with.¹

On the present sheet (D. 72) are represented six of the fourteen mediators, three of whom are placed on each side of the Crucified Saviour. On the right hand side of the Cross is the Blessed Virgin, and on the left St. John. On the

¹ On the *Auxiliaiores* or Intercessory Saints, see Cahier, "Caractéristique etc.," vol. i. p. 102.

spectator's left hand and next to the Virgin stands St. Blasius, Bishop of Sebaste in Armenia (✝ 304). He is mitred, has a lighted taper in the left hand, and in the right his bishop's staff with sudarium attached. He is draped in casula, tunic and alb. In action he is directed towards the Crucified. Next to him is St. Ægidius as a mitred abbot (✝ circa 711). He bears a crook in the right hand, and with his left holds the left paw of a hind, which rises and fawns on him. In action this Saint is directed towards the spectator's left hand. To the left of Ægidius is St. Adjutor, a Benedictine monk of Tiron in Normandy (✝ circa 711). He has on a monk's habit, and is unmitred. He holds in the right hand a chain and fetters, in the left a book.

On the other side of the Cross and next to St. John stands St. Erasmus (✝ 303) in alb, tunic and casula. He is mitred, holds in the right hand a pastoral staff with sudarium, and in the left a long reel, around which is wound some intestine. He is directed in action towards the Cross. Next to St. Erasmus is St. Nicholas of Mira (✝ 342). He is habited and mitred as a bishop, and carries three balls against his chest. He is directed towards the Cross. On the extreme right is St. Vitus (✝ 303), bearing on his right hand the symbolic cock, and resting his left hand on the girdle of his tunic. He is in laical dress, with tight hose and pointed shoes. Over the head of each Saint is a circular nimbus. Not of any of the Saints are the feet visible but of St. Vitus.¹

As before remarked, in the middle of this row of Saints is the Crucified, the Virgin and St. John. A cruciform nimbus encircles the head of our Lord, a wreath of thorns is around the brow, and dense long black hair falls on the shoulders. The loin cloth is close-fitting, the feet are crossed, but there is not any suppedaneum. Blood streams from the wounds in the extremities and chest.

The Virgin, clad in head-cloth, mantle and tunic, with nimbus over the head, looks downwards in pensive sorrow, with hands clasped over the chest. St. John looks up as if in wonder at the sufferings of his Master.

The print has been coloured, and a strong coating of a gummy varnish applied to the draperies of St. John, St. Blasius and St. Nicholas, whose outer vestments are of deep madder red, while those of St. Erasmus and the tunic of St. Blasius are bright green. The draperies of the Virgin, of SS. Ægidius, Adjutor and Vitus are of a light brown colour. The nimbi, cross, &c. are yellow, the linings of the mitres green. The ground which rises but little above the feet is also green.

There is not any border line, the print having received some damage. This example formed part of the Weigel collection. Weigel thus comments on it—

"The figures are powerfully drawn, and printed off sharply with the rubber. From the complete absence of nicked folds in the draperies we are referred to the middle of the xv century for their production. The craftsmanlike work of the engraving and colouring, along with the colours employed—rich red, metallic green, and yellow—render it probable that the print saw the light at Augsburg." (Op. cit. vol. i. p. 183.)

[$4\frac{5}{8} \times 13\frac{5}{8}$ in.]

[Coloured.]

¹ St. Roch also was invoked as against the Plague. Rubens in representing the Angel, bearing from Heaven power to the Saint, has placed a tablet in the hands of the Angel, having inscribed on it—"Eris in peste patronus." (Cahier, op. cit. vol. i. p. 41.) See also D. 74. and D. 93.

D. 73 (and 72).

FOURTEEN INTERCESSORY SAINTS OF THE
FIFTEENTH CENTURY.

LATTER THIRD OF THE FIFTEENTH CENTURY.

GERMANY.

(No. 110 *b*, WEIGEL.)

N this—the companion sheet to the foregoing one—are represented the remaining eight of the fourteen intercessory Saints. Here are three female and five male Saints. On our extreme right hand stands St. Barbara with diadem and nimbus, and bearing in her right hand a chalice with the sacred Host. Next to her is St. Margaret (✚ ?) with diadem and nimbus, holding erect in her right hand a palm branch, and supporting with the left a little dragon, partly hidden in the folds of the flowing mantle. St. Catherine of Alexandria (✚ 307) comes next with diadem and nimbus, holding a sword point downwards, with the right hand, and supporting a part of her mantle with the left hand. Below the point of the scimitar-like sword is a broken wheel.

Next to St. Catherine stands St. Achatius (✚ circa 250) in laical dress, but with a nimbus over the head. His right hand rests on the top of a thorn stem and his left on his waist girdle. St. Eustachius is next to him in laic dress, and wearing a large cap, which rises considerably in the nimbus. In his right hand he carries a stag's horns having a cross between them. At his side and turned towards St. Eustachius is St. Pantaleon in laical dress and with nimbus. His hands, pierced by a large nail, are raised to the top of his head and placed one above the other. Blood flows from the wounds. SS. Achatius, Eustachius and Pantaleon have all tight hose and black pointed shoes. St. Christopher stands next in the series. He bears the infant Saviour on his left shoulder, and as he wades through the water towards our left hand supported by a tree stem turns round the head towards Christ and St. Pantaleon. St. George (✚ 303) is the last of the series. He is on foot in armour, and thrusts a spear into the mouth of a dragon at his feet. The action is towards the spectator's left. The ground line is but little above the feet of the figures. A small portion of the border line on the right of the print remains, and half of it at the top.

The print has been coloured, and a layer of gummy varnish applied to the deep madder red draperies of four of the Saints.

"The impression is black and sharp, and produced with the rubber. The colouring is not careful; the colours are madder red, mineral green, light brown and camboge yellow. The whole points towards Augsburg or Ulm. The armour of Saint George and the sword of Saint Catherine refer us to the third quarter of the xv. century." (Weigel, *Op. cit.* vol. i. p. 184.)

Both D. 72 and 73 have received damage in parts.

[$4\frac{5}{8} \times 13\frac{5}{8}$ in.]

[Coloured.]


D. 74.

SAINT ANTHONY.

FIFTEENTH CENTURY.

GERMANY.

(Founder of the Hermits. ✠ 356.)

T. ANTHONY stands erect directed in progress towards the left. He is a tall, old, white-bearded man, with mantle closely wrapped around him; his tunic is visible below. A nimbus is present; St. Anthony bears in his right hand a staff the top of which is a tau cross, the transverse limb having pendants at its extremities, perhaps meant for bells. He holds a large bell in the left hand. Behind him and to the right is a sow or pig, the head turned away from St. Anthony. On the other side of the latter kneels a man raising his hands towards the Saint as if imploring his intercession. The man appears like a poor one from the basket (?) hanging on his right arm, and from his dress, which is a tunic and tight hose. Above the Saint's head is a row of casts or votive models of limbs, which have reference probably to cases of erysipelas—"St. Anthony's fire"—and to dry gangrene, for the cure of which the intercession of St. Anthony was frequently invoked. Above the votive limbs is a tablet, on which is inscribed S. Anton, but so undecipherably that without the figure and symbols of the Saint below the import of the inscription could hardly be divined. At the upper left hand corner of the print God the Father looks out from a circle of clouds towards St. Anthony. A broad border line encloses the composition.

The print has been coloured. The chief outer draperies and clouds are of an aquish lake colour, other draperies are of a reddish-brown. The nimbus, votive limbs, tau and pig are yellow. The ground is green.

The impression has been very imperfectly worked off from an ill-engraved soft metal—as we think—plate.

[$5\frac{1}{8} \times 3\frac{5}{8}$ in.]

[Coloured.]

D. 75.


SAINT ANTHONY AND SAINT SEBASTIAN.

THIRD QUARTER OF THE FIFTEENTH CENTURY.

SWABIA.

(Founder of the Hermits. ✠ 356. Martyr. ✠ circa 287.)

(No. 151, WEIGEL.)

N the one and same sheet are the figures of SS. Anthony and Sebastian. The originals were engraved on one block, the designs being separated by a perpendicular border $\frac{2}{5}$ ths of an inch wide.

St. Anthony stands erect on the spectator's left hand, and is represented as an old but vigorous man. In action he is slightly directed towards our right. He wears on the head a black cap having long tailed sides which hang over the cheeks, part of the beard, and descend to the chest; a bordered nimbus is pre-

sent. The beard with the hair of the head is white and thick. The first is large, the lower part being hidden by an open book which is borne on the Saint's left hand. From this hand depends a bell. In the right hand is a long staff surmounted with a tau cross. St. Anthony has on a white talar descending to the feet. The rounded black shoes protrude just beyond it. The talar is girded round the waist, a rosary depending from the girdle. Over the talar in front and from below the left hand and bell descends a long narrow black strip of drapery. Over all is a monk's grey habit, much open in front. Below on the right near the feet of the Saint is a large pig with a bell hanging at the neck. The pig turns away the head from St. Anthony, and looks out from the lower right hand corner of the design.

The foreground rises but little above the feet. Below the ground is a border or margin rather more than $\frac{1}{8}$ ths of an inch wide, on which is inscribed in sharp Gothic characters "*S. anthonius.*"

Colour has been resorted to; the disc of the nimbus, the leaves of the book the staff, girdle and pig are pale yellow; the border of the nimbus, the cover of the book and the rosary are madder red. The cap, strip of drapery in front and shoes are black, and the habit is of a light brown colour. The foreground is green. The ground of the border of inscription is deep yellow in tint. The drawing of St. Anthony is stiff, the folds of the drapery are marked by very angular and hooked folds, though the lines themselves are fine. The colouring has been somewhat negligently performed, as in the manner of the old "briefinalers." The tints of red and green point to the schools of Upper Germany.

On the right hand is St. Sebastian, undraped with the exception of a narrow close-fitting loin cloth. He is bound by the arms and legs to the stem of a tree. In action he is directed slightly towards the right. A nimbus encircles the head and a wreath of roses (?) is around the brow, from below which falls at each side of the head a mass of wavy fair hair which rests upon his shoulders, drawn together by the strained uplifted arms. The Martyr Saint is pierced with thirteen large arrows, from the wounds inflicted by which the blood is seen to flow. At the top of the tree stem by the side of the bound wrists of the Saint two branches of green foliage form a kind of arch over the head. The bottom of the tree touches the border of inscription below, and in front of it runs the Saint's right foot out across at the toes. The left leg is bent at the knee-joint and is seen in profile, the foot resting on the top of a grassy bank and cutting across the base of the tree stem. On a border with yellow ground below is inscribed in Gothic letters—

"*S. sebastianus.*"

This figure has been coloured somewhat more carefully than the other one. The shadow parts of the flesh have been indicated by thin washes of light red, the latter colour being deepened to represent the blood drops. The arrow shafts, tree stem, nimbus and hair are yellow. The ground, foliage and on feather of the arrows are green. The roses in the wreath and one feather of the arrows are of madder red. With the exception of the face, the drawing of the figure is pretty fair. The contour lines are done with a heavier stroke than the other are in the opposite figure. The space between the two border lines has been washed with light red. The ink of impression is of a deep brown colour. There is not any watermark to the paper. The third quarter of the fifteenth century is about the time of the print, and its locality of production was Swabia.

On the import of this union of St. Anthony and St. Sebastian on one sheet and on the significance of the tau symbol, some remarks may be met with further on (D. 93. 1 and 2).

[$10\frac{6}{8} \times 7\frac{3}{8}$ in.]

[Coloured.]

D. 76.


SAINT BERNHARD OF CLAIRVAUX—

“DOCTOR MELLIFLUUS.”

FIFTEENTH CENTURY.

GERMANY.

(*Abbot.* ✠ 1153.)

T. BERNHARD, in monastic dress and tonsure, kneels at our right before the Virgin and Child. A nimbus is over his head, a crook rests upon the left shoulder; the Saint raises his hands in wondrous adoration as he gazes on the divine Child. From his mouth runs a large scroll, on which is inscribed in sharp Gothic characters “*monstra te esse matrem.*”

On the left hand is seated the Virgin with the infant Saviour on her right knee, and supported by her right arm. She is draped in a large mantle and unie, the latter being slightly open over the chest, yet sufficient to expose the left mamma, which the Holy Mother so compresses with the left hand as to cause the ejection of its secretion on to the face of the adoring Saint. A bordered nimbus is above the Virgin's head. The infant Christ bears a cruciform nimbus, is undraped, lays the right hand on the abdomen, and raises the left to the chest.

In the immediate foreground is a low wattled fence having on the top of one of its palisades a shield with a black ground, on which is an oblique white bar traversed by a long black line crossed with five transverse lines of the like character. The background is hilly, and topped by three trees. The whole is inclosed in a broad black border line. There is not any cross-hatching. The work is firm and open, and the shadows are indicated with oblique parallel lines rather wide apart. A bull's head watermark is on the paper.

On the *motif* of this composition Mrs. Jameson's “*Legends of the Monastic Orders,*” p. 153, may be consulted.

[$7\frac{1}{2} \times 4\frac{7}{8}$ in.]

[Uncoloured.]


D. 77.

SAINT CHRISTOPHER.

FIFTEENTH CENTURY.

GERMANY.

(*Martyr.* ✠ 254.)

T. CHRISTOPHER wades (towards the left hand) a stream which runs across the lower third of the diminutive cut. The water rises to the calves of the legs. The Saint supports himself with a tree stem which he holds in the right hand. On his left shoulder sits the youthful Christ bearing a cruciform nimbus. St. Christopher is clad in mantle and unie. The former has fallen to the waist, whence it flutters away in large folds

on the right; the latter stops at the knees. A few rocky elevations define the background; a narrow border line encloses the whole.

The print has been coloured in strong greens and rose madder, yellow and light brown.

[$1\frac{3}{8} \times 1\frac{1}{8}$ in.]

[Coloured.]


D. 78.

SAINT FLORIAN.

MIDDLE OF THE FIFTEENTH CENTURY.

GERMANY.

(*Martyr.* ✠ 304.)

 T. FLORIAN—a large figure clad in armour—stands inclined a little forwards towards the spectator's left hand, and pours water from a bucket on the roof of a house in flames. A large and bordered nimbus is over the Saint's head, and the long curled hair which falls to the shoulders has at the parting over the brow a circular and jewelled ornament such as a woman might wear. In the right hand the armoured Saint holds the bucket, in the left a lance with a short pennon at the end.

At the lower left hand corner of the print are some houses rising above an embattled wall, by the side of which is a circular tower; by the tower are other houses. From the middle window of the tower issue flames, beneath which stands a man looking out of the window, and with clasped hands imploring the intercession of St. Florian. Flames issue from the door of the tower also, and from the roofs of some of the houses.

The technical execution of this print is very bold and decisive, and the impression has been worked off with deep black ink. It has been coloured, and not uncarefully. The disc of the nimbus, the wall, the flames, and parts of the lance and pennon are of a deep red colour. The armour is of a light brown tint. Green occurs on the roofs of three of the tiled houses and in the pennon. Below the feet of St. Florian and in the immediate foreground a former possessor has drawn a serpent, bearing on his head a crown, and darting a long red tongue from the mouth. This print has been very much damaged and much restored.

[$12 \times 8\frac{1}{8}$ in.]

[Coloured.]


D. 79.

SAINT GEORGE AND THE DRAGON.

EARLY PART OF THE FIFTEENTH CENTURY.

NETHERLANDS (?).

(*Martyr.* ✠ 303.)

 T. GEORGE, on horseback and in armour, occupies the centre and greater part of the print. The horse gallops towards our right hand, where, at the lower angle of the cut, lies curled up in agony the dragon which the Saint has pierced with his lance. Over the head of St. George is a bordered nimbus. He wears a kind of turban, with a central aigrette

like ornament, from which rises a plume of feathers. He stoops forward over the horse's neck as he thrusts with both hands his lance through the under jaw of the dragon. The horse is ornamentally caparisoned, gallops at and looks towards the dragon at his feet. Above the dragon and in the background at a level with the horse's head stands Cleodolinda—the King's daughter—clasping her hands low down before her, and gazing in suspense but satisfaction at the prowess of St. George. She wears a turban-like hat, having a central ornament and other decorations on the crown. Her long wavy hair descends to the elbows. Her mantle is open in front, allowing much of the tunic to be seen, the latter being girded at the waist. The mantle falls in folds on the ground, concealing the feet. Behind and by the left shoulder of the Princess is the steeple-tower of a church. Directly above the head of the horse a bare tree rises on the hill. At the opposite side in the background is the castled residence of King Selene, from the battlements over the entrance to which gaze the King and his Consort at the doings of St. George. The Queen clasps her hands in thankfulness; the King holds sceptre before him. They have crowns on their heads. A moat separates the castle and buildings from the hilly foreground, the stream supplying which runs up from the lower left hand corner of the print. A swan floats on the water before the tower by the entrance to the castle. In the immediate foreground lies the upper part of a skeleton, and near it are ribs, thigh bones, and a shoulder blade. Above the right arm of St. George and close to the upper border of the print the words "Sanctus Georgi⁹" have been added by hand in a green coloured ink, the same apparently as employed to colour the disc of the nimbus, the branches of the tree and the ground.

The technical execution of this print is peculiar, and the cut is one of much interest. The technic, the ink of impression, &c. recall the manner of some of the block books.¹

The system of colouring adopted is of a very primitive kind. With the exception of the foreground, the general surface of an object is left plain, but the ornaments or other special portions of it are put in with red or green. Thus the bodies of the Saint and his horse are left intact, while the disc of the nimbus, a feather, a shoulder-plate of the armour and some parts of the trappings of the horse are of a dirty green; the lance shaft, a feather, stripes on the Saint's surban, on the armour, the nail heads on the horse's hoofs, and the trappings of the horse are of a deep red. The tongue of the dragon and the blood flowing from his wounded jaw are red. The edges of the mantle of the Princess are red, her sleeves are green, as are likewise the draperies of King Selene and his Consort. By the side of the former lies what seems to be a red mantle. The roofs of the houses, the windows of the tower, and the narrow banks of the river are touched in with red. A broad opaque red coloured border encloses the composition.

The watermark of an anchor with cross is present. The print has been somewhat damaged.

[$6\frac{1}{2} \times 9\frac{5}{8}$ in.]

[Coloured.]

¹ *Antea*, p. 206.

D. 8o.

THE MASS OF SAINT GREGORY, WITH INDULGENCE.

LATTER THIRD OF THE FIFTEENTH CENTURY.

GERMANY.

(Pope. † 604.)



HE sheet is divided into an upper and lower portion; in the first is represented the "Mass of St. Gregory," in the lower are fifteen lines of an Indulgence in sharp Gothic xylographic text.

On the spectator's left hand in the upper division is placed the altar before which kneels St. Gregory with hands raised and joined before him, and looking at the apparition of the Crucified. He kneels on the first step of the altar. A nimbus is over his head, which is tonsured; he is draped in chasuble and tunic, the latter lying in folds on the ground. Behind him is a tonsured deacon bearing the Saint's tiara. On the top of the low altar is an open tomb, from which rises the figure of Christ, who looks down towards St. Gregory. Our Lord is visible to the hips. A cruciform nimbus is present, and a close-fitting loin cloth may be seen below. The arms are crossed over the upper part of the abdomen, the right hand holding a rod, the left a scourge. Blood flows from various wounds. The hair of the head is dense and dark, the beard thick but short. Behind our Lord stands an angel whose vestment is close at the neck and girded at the waist. Behind the angel and touching the left hand border line of the cut are the pillar and rope of flagellation. Immediately by the right shoulder of the celebrant rises a tau cross, on the transverse limb of which hangs the wreath of thorns, and against it lean the reed with sponge and the lance. On the altar before the tomb are chalice and paten, open book and two candles. To the right of St. Gregory stand two Popes, each with tiara and nimbus. The one nearest St. Gregory bears a crook in the right hand and raises the left, pointing with the index finger to the wondrous apparition. He is draped in chasuble, tunic and alb and is seen somewhat in profile as he turns towards the altar. The other person fronts the spectator, is draped in a mantle and long tunic, bears in the right hand a double cross and in the left a book.

Colour has been resorted to of a somewhat pale tint. The nimbi, cross, angels' vestment, loin cloth, ecclesiastical utensils, ornaments, etc. are yellow; the wreath, rod, outer edges of the angels' wings, tiaras and ground are green. The chasuble of the celebrant is of pale madder, that of the attendant Pope with the crook of a deeper madder colour.

The pictorial illustration is separated from the following text of the indulgence by a narrow black line—

“*¶ Herr ihu xpt anbett ich dich am crucez hangenden ein durrūn kron uff dū haupt tragenden. Ich bitt dich d; dū creucz mich erlostz vom schlachenden engel ¶ herr ihu xpe anbett ich dich am crucez verwunten mit gall und essich getrenckt Ich bitt dich d; dū wūden eigendem anzeuige miner sel Amen ¶ herr ihu xpe ich bitt dich Inss grab gelegt mit mūren und wolriechenden salben gesalbett. Ich bitt dich d; dū tod sig mīn leben A. ¶ heř ihu x gute hirt behalt die gerechten die sunder rechtfertig und erbarm dich aller geloubigen toten und bist genedig mī*

sünder Amen. D heř ihu f ich bitt dich umb d—(?) willen dines libens wie du für mich dürrstigen hast gelitte am crücz. befunder und allermeist in d' stund do din allē edleste sēl ist usgēgangen von dīnem libe erbarme dich mīnē sēl in mein usgang Amen. D heř ihu f anbette ich dich abstigenden zu den hellen und erlosenden die gefangnen. Ich bitt dich nit lass mich darin gon Amen. D heř ihu f anbett ich dich ufferstānden von den tottē un ufgekāmē zu den himlē un sitzendē zu der rechterhand ds vātes. Ich bitte dich erbarm dich mīn Amen.

Mer dis obgeschribn bettlin un . v . pī nīt mitt ādacht spricht vor dem bīld d'gütikeit gotz die sant gēg^s ersthmet [erscheinst?] hat xiiii ior ablas dō sant gēg^s bestruget (?) von mēgē beysten."

A rather broad black border line encloses the whole design.

[10 $\frac{7}{8}$ × 7 $\frac{5}{8}$ in.]

[Coloured.]

D. 81.

THE MASS OF SAINT GREGORY, WITH INDULGENCE.

LATTER THIRD OF THE FIFTEENTH CENTURY.

SWABIA.

(Pope. ✠ 604.)

(No. 114, WEIGEL.)



HE greater portion of the sheet is occupied with a representation of the Mass of St. Gregory. Below are ten lines of an Indulgence in xylographic text of Gothic characters.

An altar occupies the middle of the composition, before which and in the immediate foreground at the left hand corner kneels St. Gregory with raised and joined hands, and looking up at the apparition of Christ. St. Gregory bears nimbus and tonsure, chasuble and tunic. Behind him and to the left stands a cardinal in red hat and cloak bearing the Saint's tiara. Our Lord rises erect at once from the upper surface of the altar, the open tomb being placed below at the opposite foot of the altar to the celebrant. He looks down towards St. Gregory. The arms are crossed at the wrists over the abdomen; the legs are extended. The backs of the hands and feet show the wounds from the nails. Blood comes from these wounds, as also from the brow and the wound in the right side of the chest. A cruciform nimbus and long loin cloth are present. The head is inclined over the right shoulder, and from it hangs close black hair. There is not any beard.

On the altar are chalice and corporal, two candles and an open book. The antependium is floriated, the step of the altar extends in the centre circularly outwards, the floor of the chapel is parqued or chequered. From behind the Crucified and the back of the altar rises a cross. On the transverse limb hang the wreath, the lanthorn and garment without seam. On our left hand is a ladder, on our right a reed with sponge and a lance. In the space between the ladder and the cross is a mocking head, three dice, &c.; on the other side, below the garment, is a sudarium, on which is the sacred head encircled by a cruciform nimbus. Other heads and instruments of the "Passion" are delineated on the background.

A black border line encloses the whole design.

Colour has been resorted to.

This print was formerly in the Weigel cabinet.

The following is extracted from the "Anfänge, etc.," vol. i. p. 197—

"All wood and metal work is of ochre-yellow colour, the garment of the Lord grey, the hair of the head and beard dark brown. The glory of Jesus is madder red, as also are the vestments of the cardinal, the pieces of drapery connected with the busts and hands, and the decorations of the altar and tomb. The upper vestment of St. Gregory is of verdigris green, and also the ground, the fringe of the altar-cloth, and the rod. The impression appears to have been taken off with the rubber; the ink of impression is of a brownish-black colour. Below the design is the following inscription in ten lines, the lines being separated from each other by transverse rules. (The inscription is damaged on the left hand side.)

"ser herre ihūs xpūs erschein sant Gregorien zu Rome in der bur
 — ie man nennet porta crucis uff dem Altar iherusalem. und.
 — on uberger freude die er da von enphinge da gab er allen den.
 — gepeugeten knyhen und mit andacht mit bichte und ruwe. spre
 — Vater noster und eyn Ave maria vor dyßer figur. also vil ap
 — ade als in derselben kirchen ist. des ist virczehentusent.
 — s und virczig peßaten von ir iglichem sechs iar. und
 — te von iglichem virczig dage aplos und sint das
 — sechs jar aplos und die grosze gnada bestedig
 — St sanctus Clemens :—

The sharp nicked folds to be met with in all the draperies and the head-dress of Mary lead us to award our print to the third quarter of the fifteenth century. The text and the colouring, as also the technic, indicate Swabia as its place of production. On the left hand side the text and the figure of the cardinal who bears the tiara have been damaged. There is not any watermark present." (Op. cit. vol. i. p. 197.)

[9 $\frac{7}{8}$ × 7 $\frac{1}{8}$ in.]

[Coloured.]

D. 82.

THE MASS OF SAINT GREGORY.

LATTER THIRD OF THE FIFTEENTH CENTURY.

GERMANY.

(Pope. ✠ 604.)



Q N the left hand side of the print is placed obliquely the altar with an open tomb, from which issues the figure of Christ visible to the pelvis. Before the altar kneels St. Gregory, his hands raised and joined in adoration as he gazes up at the apparition of our Lord. He bears nimbus, chasuble and tunic, and the tonsure. Behind him and to the right is the tonsured Deacon—his secretary John (?)—bearing his tiara. Our Lord has a cruciform nimbus, long dark hair and beard. Part of the loin cloth is visible. The hands are crossed over the abdomen, the right hand resting on the nearer edge of the tomb, and showing the wound on its back. From between the arms and the body proceed a rod on our left hand, a scourge on the right hand side. Blood marks the body in various places. Above the nimbus of Christ runs the transverse limb of a tau cross, on which hangs the wreath of thorns on the left. The spearhead leans against the right end of the cross. On the altar before the tomb are a chalice, corporal, open book and candle. Above the nimbus of St.

Gregory rises the pillar with the rope of flagellation. Behind the attendant Deacon is the reed with the sponge.

A black border line encloses the composition.

The print has been coloured in various shades, chiefly of pale brown. There is a little red on the body of our Lord and some green colour on the ground. The nimbi, cross, with reed and sponge are of a dirty yellow tint. A white ornament of foliage-like design on a black ground decorates the front and side of the altar. A bull's head watermark is present.

$[5\frac{5}{8} \times 3\frac{7}{8} \text{ in.}]$

[Coloured.]


D. 83.

THE MASS OF SAINT GREGORY.¹

SIXTEENTH CENTURY.

GERMANY.

(Pope. ✝ 604.)

 HE altar is represented on the right hand side of the print running up obliquely towards the centre. The open tomb, over the side of which hangs the grave cloth, is on the ground by the distant end of the altar. Before the altar kneels St. Gregory, with raised and joined hands, looking up at the figure of Christ. The Saint seems bald rather than tonsured. A nimbus is over his head. He is draped in rich ecclesiastical vestments, the tunic falling in folds on the ground. Over the latter, where the Saint kneels, is spread a folded piece of drapery, on which, where it rests on the step of the altar, lies the tiara of the Saint, from beneath which extrude the ends of a stole. On the ornamental cross upon the back of the chasuble of the celebrant is represented the Crucified. Christ stands erect in a rather graceful though somewhat academic or artificial manner at the middle of the altar, close to its back edge. He seems to rest against the cross, which rises behind Him. The left foot is rather forward, the right lower extremity is bent at the knee. The arms are crossed at the wrists over the abdomen. A large loin cloth is present, one end of which passes through the thighs behind, and flutters to the right. From between the arms and the body of our Lord proceed a scourge on the spectator's left, and a rod on his right hand side. A cruciform nimbus is over the head, and a large wreath of thorns encircles the brow. The head is inclined over the right shoulder, the countenance expressing a passive sorrow. Behind the cross are the lance and reed with sponge placed obliquely across each other. Behind these, on the right hand, is the ladder, and by its side a hammer and a sort of bucket. On the opposite side of Christ is a mocking head and two hands. These are included within what may be termed the upright back of the altar, which has an arched top, but is seen only in part. On the background, and directly facing the spectator, are five other heads and the sudarium, and also the thirty pieces of money, flagon, dice, flaming beacon, and other instruments of the "Passion." At the left limit of the design and from beside the tomb rises the column with the rope of flagellation. On the top of the capital of the first stands the cock, and as if crowing. On the altar itself are the vessels, &c. of the Blessed Sacrament, a closed book and two candles. The altar cloth has a narrow fringe; there is a richly ornamented antependium with fringe also. The altar step at the side projects in the middle in a

¹ On this subject, see Cahier, "Caractéristiques, etc." vol. ii. p. 553.

circular manner and curves at the angles. The ground is pavemented, the lines of the pavement running up perspective to a point of sight outside of the composition. At the bottom of the cut at the left corner are the initials S. D.

A black border line encloses the composition.

Colour has been applied, but in shades of yellow only, with the exception of the stole, which has been tinted green.

On the *verso* of the print are two columns of Latin text in fine large Gothic typographic characters.

This print was formerly in the possession of Mr. Ottley, and Nagler was conversant of its existence, but had never seen it. He alludes to it—"Monogrammisten," vol. iv. p. 1118, No. 4022—under the initials S D. Nagler, however, fell into a mistake in supposing this print to have been the work of an old German master of the middle of the fifteenth century. The design and technic belong to a period three-quarters of a century later. In the figure and engraving of Christ the influence of the School of Dürer is surely apparent.

[$8\frac{1}{2} \times 6\frac{1}{2}$ in.]

[Coloured.]

D. 84.

THE MASS OF SAINT GREGORY.

SIXTEENTH CENTURY.

GERMANY.

(*Pope.* ✠ 604.)



On the left are the altar and the tomb, from which rises the figure of Christ. On the first step of the altar kneels St. Gregory, with raised and joined hands, looking up at the appearance of our Lord. The Saint is tonsured. A Cardinal behind, and to the right of the celebrant, bears the tiara of the latter. Christ has a cruciform nimbus, but the loin cloth is not visible. He extends both the arms, and opens the hands as if to show the wounds in them. Above the nimbus rises a cross. On the altar are a large chalice and open book. Not any instruments of the Passion are represented.

A black border line encloses the design. The print has been coloured. It is unimportant in character.

[$3\frac{2}{5} \times 2\frac{2}{5}$ in.]

[Coloured.]

D. 85.

SAINT JEROME.

MIDDLE OF THE FIFTEENTH CENTURY.

SWABIA.

(*One of the four Fathers of the Latin Church.* Cardinal. ✠ 420.)



LARGE and fine example of its time. St. Jerome, a majestic figure, stands erect, but with the head slightly inclined over the right shoulder, as he looks down on the lion at his feet. He is habited in a cardinal's dress and hat, and bears a bordered nimbus. From beneath the hat descends the *pluviale* over the shoulders to the chest. The cloak is full, with

large folds, which fall upon the ground, concealing the feet. It is bordered and lined with ermine. The long green cords of the hat descend to the ground, and are partly hidden below beneath the red vestment; the green cords have red tassels. St. Jerome bears a cross on the right arm, the lower end of its staff descending between the hind-legs of the lion. The cross at the upper extremity is traversed at the point of decussation of the upright and transverse limbs by two fine lines crossing each other also at the point mentioned, forming as it were a second cross with equal limbs placed obliquely over the chief one. St. Jerome supports both a book and the hat cords with the same hand as retains the staff of the cross *in situ* and some of the folds of his dress. The right hand is extended through the hanging sleeve of the cloak downwards to the lion. The latter rises from the ground on his hind-legs towards St. Jerome, placing his right paw on the right leg of the Saint, and advancing his left paw to meet the right hand of the Saint, who appears to take from it a thorn. The lion is full maned, throws the head upwards and backwards, and places his long tail between his legs.

On the left hand side (to the spectator) of St. Jerome, and above the lion, runs an upright and bordered scroll, on which are the words, "*Sanctus. geronymos*" in Gothic characters.

The foreground rises but to a short distance above the feet of St. Jerome.

A double border line encloses the composition.

The ink of impression is of a light brown colour; both drawing and technic are firm and incisive. The drapery is large in character and well cast, though some of the folds are angular and hooked at the ends. The shadows are indicated with short parallel oblique lines placed somewhat far apart.

The print has been coloured. The Cardinal's habit is of a deep red madder. The hat and rim are of a paler red, the lining being of a very faint hue, while the cords are green. The nimbus, cross and space between the border lines are yellow; the lion is of an orange colour, deeper in tone over the mane and back. The ground, one border of the scroll, thorn and cover of the book are green; the other border of the scroll is of a pale madder red. A layer of gummy varnish has been passed over the Cardinal's habit. The print has suffered some damage, and has been lined.

[$16\frac{1}{8} \times 10\frac{1}{8}$ in.]

[Coloured.]

D. 86.


SAINT JEROME.

MIDDLE OF THE FIFTEENTH CENTURY.

SWABIA.

(*One of the Fathers of the Latin Church. Cardinal.* ✠ 420.)

(No. 87, WEIGEL.)

T. JEROME is represented seated in the middle of the design with his back to a reading-desk, which is on our right hand side of the print. He is seen in full face, but in action is directed towards our left, on which side is placed the lion. St. Jerome wears a cardinal's hat, from below which descends the *pluviale*. A bordered nimbus is over his head. The ends of the cords of the hat hang over the edge of the mantle in front of the chest. The deep red mantle falls in folds upon the ground, concealing the feet.

Below is exposed a small part of the tunic. The Saint looks down at the lion, seated on his haunches on the left upon the large flat base of a step to the desk. He raises the left paw to the right knee of the Saint, who extracts the thorn from it with an instrument having a handle like a tau cross. St. Jerome touches the lion's left paw with the index finger of his left hand. The lion allows his right paw to hang extended in the air. He looks attentively up at the Saint as the latter relieves him of his trouble. The animal is somewhat heraldic in character, full-maned and long-tailed, the tail lying along the edge of the dais of the desk. In the countenance of the animal there is a kind of humanity nevertheless.

On the desk behind St. Jerome is an open book, behind which rises a little church or tabernacle, the door of which is half open. At the side is a large round arched window. At the side of the desk itself are little doors with large hinges, one of the doors being slightly open. The front of the desk is carved in a Gothic decorative manner. On the left hand side, behind the lion and St. Jerome, rises a kind of round arched cloister, the roof of which touches with its pinnacles the top border line of the cut, while one of the supporting columns descends to the platform of the desk.

The print has been coloured. The colour is bright madder carmine, with green and yellow employed in broad masses. The ink of impression is black, and the print has been worked off with the press.

The principal figure is well posed and fairly delineated; the folds of the drapery are soft, full and well cast, and the technic is clear and determinate.

This example is well preserved, clean and fresh. The paper is white and strong; the watermark is a Gothic JP .

[$10\frac{5}{8} \times 7\frac{7}{8}$ in.]

[Coloured.]

D. 87.

SAINT JEROME.

LAST QUARTER OF THE FIFTEENTH CENTURY.

SWABIA.

(*One of the four Fathers of the Latin Church. Cardinal.* ✠ 420.)

(No. 187, WEIGEL.)



DOUBLE action is represented in this example. St. Jerome, as Cardinal, relieves the lion of his trouble, and he performs penance at the foot of the cross.

In front to our right sits the Saint habited in a cardinal's dress and hat. A nimbus is present. The body is inclined forwards and downwards, the head leaning slightly over the right shoulder as the Saint attends to the lion at his feet. The latter sits to the left before the Cardinal, looking up at him as if thankful, though anxious, as St. Jerome draws the thorn from the lion's right paw. This paw rests on the knees of the Cardinal, the left paw being placed on the Cardinal's dress. The lion throws back his head, opens his mouth, and holds the tail, curled, yet erect over his back. By the right side of St. Jerome, and above the lion, is a desk, on which lies an open book. Above the latter lies a *pince-nez*, and below it a book-weight or marker.¹ Behind the Saint, and towards our

¹ *Antea*, p. 110, B. 29.

right hand, is a chapel or cloister, with a small cupola on the roof surmounted by a little cross. Three Gothic arches and columns are at the side, and a round arched doorway at the front of this building.

To the left of the building is represented the second, or penitential action. The Saint kneels on a rocky eminence, tears open his tunic at the breast with the left hand, while with the right hand he is about to strike his naked chest with a stone which he holds in it. Blood flows from the chest already injured. A nimbus is over the penitent's head; his feet are bare; close to the latter lies a cardinal's hat, and on the other side crouches a lion. From the rock between the lion and the chapel rises a Cross with the Crucified, from whose wounds stream blood. St. Jerome gazes up at our Lord as he performs his penance. On the eminence at the background behind the Saint is a small chapel with belfry, to which leads a winding-path from below. Behind the Cross on the line of the background are the towers of several buildings. This cut was formerly in the Weigel collection.

"The drawing," remarks Weigel, "is firm and sure, the expression in the countenance of the Saint is full of character; the drapery is natural, and the disposition of it—particularly of the thick material of the upper vestment—well managed. The folds are hatched. Perspective is wanting, and the rocks are represented with a rough mannerism, but with the shadows hatched.

"The technic is clear and sharp; the ink of impression is a black water colour.

"The system of colour adopted is that of the 'briefmalers' and of the schools of Augsburg or Ulm. The upper vestment and hat of St. Jerome are of a bright madder red; the under garment, the shadows of the rocks and the building are of a nut-brown colour of various degrees of shade; the grassy banks, paved ground, church roof, are of verdigris green; cupola, church columns, cross, nimbi, desk, and lion are yellow. The sky is shaded from above downwards with washes of brown colour. The paper has the texture of Swabian paper which has been pressed with felt. The print was formerly fixed within the cover of a book printed in 1480, and, judging from the form and hatchings of the draperies and from the buildings and rocks, itself might belong to that time.

"A broad black border line encloses the composition. A watermark is not evident." (Op. cit. vol. i. p. 294.)

[10½ × 7⅔ in.]

[Coloured.]

D. 88.


THE PENITENCE OF SAINT JEROME.

MIDDLE OF THE FIFTEENTH CENTURY.

SWABIA.

(*One of the four Fathers of the Latin Church. Cardinal. ✠ 420.*)

(No. 93, WEIGEL.)

T. JEROME is here represented as penitent. He kneels in the foreground of a rocky and hilly landscape, looking towards Christ on the Cross, who occupies the upper right hand portion of the background. The Saint is clad in a short tunic open over the chest. The legs and forearms are bare; a bordered nimbus, with rayed disc, is present; the hair of the head and the beard are black and dense. The penitent raises both arms. In his right hand he grasps a stone wherewith to strike his chest; with the fingers of the left hand he points towards the Crucified. By the knees of St. Jerome, and in the

lower right hand corner of the print, sits a lion, who gazes up at him with open mouth and raised right paw. The lion is full-maned, and curves up his tail parallel to the line of his back, recurving the tip of it. On the other side of the penitent lie on the ground a cardinal's hat and a book, one above the other; the cord and tassels of the hat touch the lower border line of the cut. On our right rises the Cross from a mass of clouds. Our Lord is dead; the head droops over the right shoulder; a wreath of thorns is around the brow. The hair of the head is black and long. One end of the loin cloth projects and falls over on Christ's right side. On the summit of the hilly background are buildings and trees. Immediately above the nimbus of St. Jerome is a tree, towards which runs a doe looking back, as if at the figure of our Lord. There is much foliage scattered about the landscape, and trees of different characters are represented. Crevices in the rocky parts and tree-stumps elsewhere characterize the scenery.

The drawing appears coarse from its thick lines; the perspective is deficient, and the colouring not over-careful. The colour is madder red in the drapery, border of the nimbus, book cover, roofs of the houses, and certain parts of the ground. The trees and hills are green; the doe and lion, cross, &c. are of a light brown colour.

A black border line encloses the composition.

There is not any watermark present.

[10 $\frac{3}{8}$ × 7 in.]

[Coloured.]

D. 89.

THE PENITENCE OF SAINT JEROME.

THIRD QUARTER OF THE FIFTEENTH CENTURY.

GERMANY.



IN the foreground of a rocky, hilly landscape kneels St. Jerome, a little on our right. In action he is directed towards the left, where, in the background, on a rocky ledge, is the Cross with the Crucified. Over the head of the Saint, which is tonsured, is a bordered nimbus. With the left hand St. Jerome pulls aside the garment from his chest, which he has just struck with a large stone held in his right hand. The marks of wounds are on the chest. The tunic of the penitent has large loose sleeves, and is girded at the waist. The feet are bare. To the left is the lion—a most strange-looking animal—crouching below. Between him and the penitent's knees lies a cardinal's hat. Above the latter is a large closed book, on the cover of which lies a scourge. Above the book are some rocky ledges, on the uppermost of which is the Cross with the Crucified. A row of trees and some rocks limit the landscape background behind St. Jerome. Above these is a scroll, on which is inscribed in Gothic characters—

“Sancte Jeronime ora p nobis.”

Between St. Jerome and the right hand inner border line of the print runs a long waved scroll downwards to the angle at the lower right hand border line. The convoluted upper end of the scroll appears to issue from the penitent's left ear. On this scroll are the words—

“Sine comedo, sine bibo, sine aqua (?) aliud fam̄ ap̄ videbit in illa nox terribile
— ī auribus meis isonare surgite mortui venite ad iudiciū.”

Below the pictorial design in a margin $1\frac{2}{8}$ inches wide are four lines of contracted xylographic text in sharp Gothic characters.

A double border line encloses the whole, the outer border line being much broader than the inner one.

The print has been coloured. The nimbi, cross, lion and foreground are yellow, the hills and foliage are green, and the rocks of a light brown madder. The stone which St. Jerome holds in his right hand is strongly indicated; the nimic is left nearly plain on the ground of the paper, except in a few shadow places. The space between the border lines has been tinted of a yellow colour.

The inscription in black letter below is on a pale yellow ground; it has been worn away at the left hand lower corner.

$[7\frac{6}{8} \times 5\frac{1}{8} \text{ in.}]$

[Coloured.]

D. 90.

SAINT JEROME.

LATTER PART OF THE FIFTEENTH CENTURY.

GERMANY.



DOUBLE action is here represented—St. Jerome as Cardinal relieving the lion, and St. Jerome as penitent in self-mortification before the Cross.

St. Jerome, in cardinal's hat and cloak, sits with the back to a desk on the right of the composition. A nimbus is over his head; his feet are hidden by the folds of the drapery. Before him is a lion with the right paw resting on the knee of the Saint, and the left raised towards the right hand of the Cardinal, who appears as if about to extract the thorn. The lion opens his mouth, looks up at the Cardinal, and places his tail between his legs. On the desk behind St. Jerome is an open book, and before him runs up a stony pathway to the middle distance of the composition. A little above on a hill towards the left hand is the Cross, on which is the Crucified. Before it kneels St. Jerome with nimbus and large mantle. The latter is open over the chest, which the Saint has struck with a stone he holds in the left hand. The right hand is extended and slightly raised towards the Cross. Behind the penitent at his feet is the lion—a very strange animal. Before him lies the Cardinal's hat. In the background above the Cardinal and the desk are some rocks in the background.

The print has been coloured. The draperies and rocks are of brown madder, the nimbi, cross, desk and pathway are yellow, the hills and foreground are green. The close-fitting sleeves below the Cardinal's mantle have been shaded bright blue.

A border line encloses the composition.

$[5\frac{2}{8} \times 3\frac{7}{8} \text{ in.}]$

[Coloured.]

D. 91.

SAINT HUBERT.

MIDDLE OF THE FIFTEENTH CENTURY.

SCHOOL OF BURGUNDY (?).

(Bishop. ✚ 727.)



HIS curious and interesting print attracted the attention of Dr. Waagen who thus remarks concerning it—

“The well-known subject of Saint Hubert kneeling before the stag with a crucifix between its horns is here represented with a few peculiarities new to me. On the right of the kneeling Saint, and next to the stag opposite him, only the foremost half of which is seen, is a boy kneeling, of monkey like face. In front of the Saint is a dog kneeling with his fore legs, while the hind legs still express the act of running. Further behind and only partially seen are two other dogs, the foremost of the two also kneeling. Quite on the right [spectator's left hand] and in the middle distance is the horse turning his head round. An angel is seen descending with a stole painted of a crimson colour. The other portions also, with the exception of the flesh, are almost all illuminated. Along the upper border, in a Gothic minuscule letter difficult to read, is the following inscription—

“Sanctus Hupertus zu atre (?) in lotringen.”

“Hanging by threads to this inscription are two slightly indicated coats-of-arms. Drawing and motives are good, and the treatment very simple; for, beside the tolerably delicate outlines, there is only a very modest indication of shadow. The printing ink is powerful. Judging from all circumstances the work can hardly be much later than 1440.” (“Supplement to Art Treasures in Great Britain, vol. iv. p. 48.)

Notwithstanding the inscription being in German, we are inclined to believe that the author of this design was of French or Flemish origin, or belonged to the Burgundian school of Art. The actions and attitudes of both animals and figures, and the style of the drawing, lead us to this conclusion.

The design appears to us also to have been drawn with a fine reed pen on the original block, and the engraver to have imitated in the technic the work peculiar to pen-and-ink sketching. The colour seems to have been laid on, in parts at least, with stencils.

For the traditions connected with St. Hubert, Mrs. Jameson's “Sacred and Legendary Art” (ed. 1850, p. 431) may be consulted.

[7½ × 5½ in.]

[Coloured.]

D. 92.


SAINT PETER MARTYR.

THIRD QUARTER OF THE FIFTEENTH CENTURY.

SWABIA.

(Dominican, Inquisitor, Martyr. ✠ 1252.)

(No. 162, WEIGEL.)

T. PETER MARTYR stands erect, in action turned towards our right. The tonsured head is cloven by a short strong sword, the stroke of which has been directed from behind. Over the head is a nimbus. The Saint is in the habit of the Dominican Order, and holds a palm branch upright in the left hand. In the right hand is a closed book, and some folds of the drapery. The pointed feet protrude a short distance beyond the white cassock. The foreground does not rise much above the ankles. The background is plain.

The drapery is well cast, the drawing good and remarkably firm and decided. The print has been coloured. It was once in the possession of T. O. Weigel, who remarks in connection with it—

“The Saint stands on a green bank, the background is ochre-yellow, the margin of the print—cut away to a narrow line, above and below—consists of a red-brown stripe three lines broad—originally madder red—within two lines. The drawing is correct, but somewhat angular and hard, the lines are strong and powerful. The ink of impression is a greyish-black water-colour; the rubber has been employed. The colouring has been tolerably careful. The mantle is greyish-black, the hair and book nut-brown in colour; the palm and bank are of verdigris green. The face is of a pale cinnabar red. Background, glory and sword-handle are ochre-yellow, the sword-blade and under garment are white. The folds of the drapery shaded with hatched lines, and the sword, which is like that of the figure of St. Peter Martyr on the genealogical tree of the Dominicans of the year 1473 (No. 187), speak for the end of the third quarter of the 15th century. The technic and colour point to the Swabian school. The paper is destitute of watermark, and simulates in its texture the Swabian paper pressed with felt.” (Op. cit. vol. i. p. 250.)

[7 × 4 $\frac{5}{8}$ in.]

[Coloured.]


D. 93, 1, and 93, 2.

SAINT SEBASTIAN.

(ORIGINAL, LAST QUARTER OF THE FIFTEENTH CENTURY.)

SWABIA (?).

(Martyr. ✠ 287.)

THESE examples appear to be copies of an old woodcut of the martyrdom of St. Sebastian described by Weigel in the “Anfänge, etc.” vol. i. p. 275, n. 179. The present writer has an impression of the same original.

St. Sebastian—a beardless, slim young man—with a bordered nimbus, and

undraped, with the exception of having an extremely narrow loin cloth, stands bound to a tree in the centre of the design. He is directed in action towards the right of the spectator, but the head is inclined over the Saint's right shoulder. The hair is parted in the middle and falls over the shoulders. The left arm is bent above the head and secured to the tree-stem by a cord at the wrist. The right arm is dependent, and bound below the elbow to the tree by a double cord. The right leg is advanced and free, the left is drawn back to the tree-stem, to which it is secured with a double cord. An arrow pierces the left arm, the left axilla, the median line of the abdomen, the right thigh above the knee, and the right arm halfway between the shoulder and elbow joints. The Saint looks down at a man in a turban, seated on the ground at his right side, who appears to be preparing a crossbow or small catapult, wherewith to injure him. Behind and to the left of this man are two erect figures; the nearer one is bearded, wears a sort of Phrygian cap, and places the right hand within the fold of his cloak, while he points with the index finger of the left hand at St. Sebastian and turns to the spectator. The other man is bareheaded and is discharging a crossbow at the Saint before him. On the other side of the martyr are also two men. The nearer one, in a close-fitting cap, short jacket, and hose, is about discharging an arrow from a bow he is bending. The person behind him looks on, he is bearded and wears a flat cap. The puffed sleeves at the shoulders of the jacket of the man with the bow and arrow, and the black, long-pointed shoes of all the draped figures are noteworthy. At the top of the print between St. Sebastian and the man with the bow and arrow is a *tau*, the transverse limb of which abuts on the upper border line of the print.

Below this pictorial representation are eleven lines of German text—xylographic in the original—in Gothic characters. The text is as follows—


“Du sälliger Sebastian wie gross ist dein glaub Bitt für mich deinen dienern Ansern herrn Ihm xpm das ich vor dem übel des gebrechens der pestilencz behüet werde Bitt für uns du häßlicher Sebastian das wir der glübbe unsers herren würdig werden.

“Allmächtiger ewiger got der durch das verdienē und gebet, des häßligē martirers sant Sebastians vor dem gēmaine gebrechten der pestilencz dē menschē gnädiglich behüetent bist. Verlihe all dē die bitten oder dis gebet bei in tragen oder andächtiglichē sprech, in des die selbige vor dē gebreche behuet werden und durch getruen desselben häßlichen uns vor aller betruenbyss un engsten leybs und de sele erledicht werden Amen.”

A narrow black border line encloses the whole.

These copies are uncoloured. They have not been executed by one and the same process. We suspect D. 93, 1, is the result of a photo-lithographic or analogous procedure, while D. 93, 2, is perhaps from a metal plate engraved in relief.

Weigel, describing his coloured impressions of the original woodcut, remarks—“We possess a recent uncoloured impression of this print, the wood block must therefore, be still in existence.” “The dialect on our print is Swabian; we must consequently assign its origin to Swabia. The colour speaks most for Freising and Bavaria. In the collection of engravings at Munich is a woodcut which accurately represents the figures of our woodcut, and in a like grouping. The text is essentially the same, but deviates from it in some forms, e.g. *diener* for *dièner*, *gebrecchen* for *des gebrechens*, *Bit* for *Bitt*, *hailigen martirers* for *hayligen martirers*; *gemenen gebrechen* for *gemainen gebrechten*; *gnädiglich behuten vist* for *gnädichlichen behüetent bist*. From this it would appear that the Munich piece is a copy of our print, and is consequently of later origin. A like text is on the “St. Stephanus,” with the date of 1437, from the convent of St. Blasius, and now in the Imperial collection of engravings at Vienna.” (Op. cit. vol. i. p. 277.)

The figure of the tau  in this print was the source of a strange misconception on the part of not less a person than the recent editor of Nagler's “Monogrammisten.” Under letter T, vol. v. p. 95, No. 459, the tau is described as the

letter T, the mark of a Master T. of the fifteenth century. The fact is, the mark in question is not intended for a letter at all, but as the symbol or sign of the tau Cross, which we have been already told on D. 47 (*antea*, p. 234)—

“Das got der herr Moysi in der wüste gab das das volck nit sturb an der pestilentz,” &c.

This tau symbol is very commonly met with in connection with St. Anthony. It figures on his cloak, or he holds a staff with a tau-shaped top in his hand, or it is in some other manner associated with his person. Now St. Anthony was one of the intercessory saints, and his aid and protection against a pestilence and particularly against erysipelas or “St. Anthony’s Fire,” and dry gangrene produced by using cereals affected with ergot, were greatly sought after by prayer and respect paid to his effigy. Hence the sign against a pestilence that “God the Lord gave to Moses in the Wilderness,” was so commonly an attribute of St. Anthony.

From St. Anthony it was passed on to St. Sebastian, who in the fifteenth century was the other chief intercessory and popular Saint against a pestilence. Here in the print before us (D. 93) we have a representation of the martyrdom of the Saint, and below pious ejaculations for his aid and intercession against pestilence. Above is the sign of the tau of the wilderness, symbolizing the special efficacy of the martyr’s power, as it does in the case of St. Anthony.

If reference be made to D. 75 (*antea*, p. 259), representations of these two great helps against pestilence may be seen presented on one and the same sheet, St. Anthony alone, however, bearing a tau.

Such is our opinion as to the meaning intended to be conveyed by the association of a tau with St. Anthony and St. Sebastian, at any rate during the fourteenth and fifteenth centuries. An authority for whom we have respect has taken a somewhat different view, however, of the meaning of that symbol in relation to St. Anthony as depicted at any earlier period.

“In the Greek pictures,” writes Mrs. Jameson, “and in the schools of art particularly influenced by Greek traditions, the figures of Anthony, besides the monkish garb, bear the letter T on the left shoulder or on the cope; it is always blue. In Revelations xiv. i. the elect who are redeemed from the earth bear the name of God the Father written on their foreheads. The first letter of the Greek word *Theos*, God, is T, and Anthony and his monks are represented bearing the T. . . . ‘For these are they which follow the Lamb whithersoever he goeth.’ . . . ‘These were redeemed from among men, and in their mouth was found no guile, for they are without fault before the throne of God.’

“In a specimen of painted glass (from St. Denis) a man in a turban or crown marks another with the tau on the forehead, and over the whole in Gothic letters is inscribed—

‘Signum Tau.’”

“Sacred and Legendary Art,” p. 441.)

The following extract is from Weigel, “Anfänge, etc.” vol. i. p. 112, No. 64—

“In connection with our print of St. Anthony three objects may be remarked which are more or less enigmatic in meaning, and have been variously explained heretofore. These are the Cross in form of a T; the little bell, and the pig. As regards the Cross, which under this form has been termed the ‘Antonius Cross,’ and also the ‘Egyptian Cross,’ and is borne by Anthony on his staff, and on the left shoulder, a satisfactory interpretation is—as far as we know—wanting.”

“Some find in the T the beginning of the word *Theos* (Θεός), written with Latin characters, which Anthony bore on his cloak, as did the elect of the Apocalypse, iv. i.”

The subject of the tau is a wide one unquestionably, and if we did not here check ourselves we might be found involved at last with the *crux ansata* of the Egyptian monuments and with the symbols of Phallic worship.

In relation to the attributes of St. Anthony, reference may be made to Cahier's "Caractéristiques, etc." vol. i. p. 132.

Some remarks by the author on the meaning of the tau in connection with SS. Anthony and Sebastian may be found in the "Athenæum," No. 2570, January 27, 1877.

[$10\frac{1}{2} \times 7\frac{1}{2}$ in.]

[Uncoloured.]

D. 94.

SAINT WOLFGANG.

LATTER THIRD OF THE FIFTEENTH CENTURY.

(Bishop. ✚ 994.)

(No. 128, WEIGEL.)



ST. WOLFGANG stands erect, but slightly directed in action towards our left hand. He is mitred, a nimbus encircles the head. He bears on his right hand the model of a church with two towers, and holds erect with the left hand a hatchet of a form common during the latter part of the fifteenth century.

St. Wolfgang is habited in casula, tunic and alb, the alb trailing slightly on the ground. The entire figure makes a rather elegant whole, detracted from but by the model of the church. The foreground rises just above the ankles of the Saint. A broad border line encloses the design. The impression has been worked off in light brown water-colour, probably with the rubber.

The print has been coloured. The chasuble is of madder red, the tunic is brown, the alb and nimbus are yellow in colour. The foreground and roof of the church are green, the walls and towers of the latter pale red madder. The green colour here employed—particularly as it appears in the mitre—seems more like emerald green or arsenite of copper than acetate of copper or verdigris. We would apply the same remark to the green colour of several other old cuts which have been supposed to have been coloured with the acetate of copper. "The sky is slightly tinted with a pale brown colour, as it is in the illustrations to works printed by Zeiner; the technic in its general character agrees with the work of the school of Upper Germany. The church is like the cathedral church of Munich. The towers on our print have exactly the bulbous tops of the Church of Our Lady at Munich.

The folds of the drapery, the hatchings of the folds and the form of the trailing alb, point to the third quarter of the fifteenth century. Passavant, "Peintre-Graveur," t. i. p. 24, allots the print to about the middle of the fifteenth century a watermark is not observable. (Weigel, *loco*, vol. i. p. 213.)

[$5\frac{1}{2} \times 2\frac{3}{8}$ in.]

[Coloured.]

D. 95.


SAINT BARBARA.

MIDDLE OF THE FIFTEENTH CENTURY.

ULM.

(*Martyr.* ✠ 306.)

(No. 88, W E I G E L.)

T. BARBARA stands erect, directed in action towards the spectator's right hand. Both crown and nimbus are over the head, the fair hair of the latter descending below the waist. In St. Barbara's left hand is a circular tower with conical roof, within which is the symbol of the Blessed Sacrament. With her right hand the Saint supports some folds of her mantle, which is open slightly in front above and below, exposing the tunic. The latter descends to the ground and inner border line of the print, and conceals the feet. On our right hand, by the side of the Saint and below the tower, a palm branch springs up from the ground. The latter rises to a short distance above the ankles. A border line encloses this design, which measures $5\frac{1}{8}$ by $3\frac{2}{8}$ inches. Beyond is a plain margin of unequal size, above, below and laterally. An ornamental framework, nearly an inch wide, with a narrow border, surrounds the whole. The ornamentation of the framework in which the design is set consists of large arabesque floriation, or of acanthus leaves, the leaves being entwined around a central bar or rod.

The print has been coloured. The mantle of St. Barbara, the ornaments of the crown, the shadow side of the tower and alternate leaves of the frame are of crimson madder; the nimbus, gold framework of the crown, hair and central bar of the outer frame are yellow in colour; the palm branch, ground and alternate leaves of the outer frame are green. The tunic of the Saint and the ground of the ornamental border are of a deep grey colour.

The pose of the figure is good, and the cast of the drapery commendable; but the features are too large in proportion, and the right arm and hand are too small. Some defect of the block or of the impression has influenced the appearance of the left hand and base of the tower.

Part of a watermark—probably of the bull's head, with stalks and nodules—may be observed near the right shoulder of the Saint.

[$7\frac{5}{8} \times 5\frac{1}{8}$ in.]

[Coloured.]

D. 96.

SAINT BRIDGET OF SWEDEN.

FIRST PORTION OF THE SIXTEENTH CENTURY.

NETHERLANDS.

(Foundress of the Order of Brigittines. ✠ 1373.)

(No. 226, WEIGEL.)



T. BRIDGET is seated at a desk writing her "Revelations," which appear to be dictated by an angel standing behind her left shoulder, on which he places his hands. Over the Saint's head is a bordered nimbus with rayed disc, and on it also a plain arched crown.

She is clad in wimple and veil, monastic habit and tunic. As she sits at the desk she is turned towards our left, where, on the desk before her, is an open book, on which lies a length of parchment roll. On this roll St. Bridget is writing as the angel dictates to her. Behind and over the figures at the desk rises a simple canopy, below the roof of which is the symbol of the Holy Spirit surrounded with a glory. On the left of the canopy is God the Father, supporting before Him the figure of God the Son. A bordered nimbus is over the head of the former, a radiant glory over that of the latter. God the Father has on his head a tiara-like crown. On the opposite side is the Virgin, holding on her right arm her Divine Son. A crown and bordered nimbus are on her head; a cruciform nimbus is over the head of Christ.

The small figures on each side of the canopy rest their feet on clouds of conventional form. Below the Virgin and Child, and between the angel and right border line, is a pilgrim's staff, having at the upper end a pilgrim's hat and wallet; below a crown, beneath which is a shield, bearing the Lion of Sweden. On a scroll above the desk are the words, "*huut . der . goude*," in small Gothic characters.

At the lower part of the print is a margin nearly half an inch wide, having at the middle a shield—party per pale, three six-rayed stars, dexter and sinister. This shield divides two lines of inscription, which are contained within the margin. The words of the upper line are "*S birgitta . princesse . vādē . ryke . nericia*." On the lower line are the words, in larger characters, "*Maria*" "*sterre*", each word having a large six-rayed star before and after it. A double border line encloses the composition.

The inner border line is arched at the top; the outer line is continued beyond the flattened arch so as to form, in connection with the whole, a square border line. Within the angles at the upper part are trefoil ornaments, like those in the arches of the Latin edition of the "*Biblia Pauperium*."

This example formed part of the Weigel collection. Weigel remarks that—

"It is very neatly drawn and very carefully shaded, even the ground behind the head of St. Bridget and below the scroll is deepened with transverse lines, in order to relieve these portions of the design. But the drawing is in places almost frivolous, for the clouds on which God the Father and Virgin stand terminate in pointed ends, which are not unlike flames of fire. The technic is sharp, and the impression has been well worked off in a black colour. The colour is throughout pale, and but of partial application. The mantles of God the Father and of St. Bridget are pale red; the mantle of Mary is cinnabar red, as are also the hat, the pilgrim's wallet, and the pavement on the left hand. The glory of God the Father

of Mary, of the border of that of St. Bridget, of the golden bands and knobs on the head cloth, the radiant glory of the Holy Ghost, the hair of the angel, the writing-desk, the crown and the lion on the shield, the stars, the ground of the margins of inscriptions are of pale ochre colour; the clouds and the disc of the nimbus of St. Bridget, the shield of Sweden, and the bar on the shield between 'Maria sterre' are pale blue.

"This faint style of colour is in striking contrast to that common to the schools of Upper Germany, even in Bavaria and Mansee. The anomalous form of the clouds, and in particular the rays around the head of Christ in place of a nimbus, as also the radiant ground on which the Holy Spirit appears, indicate a late period of production. On the other hand, the form of both the shields—which with quite straight sides have below a circular form in section—warns us not to place that period too near us.

"We think we shall not be far from the truth if we ascribe the print to the last quarter of the fifteenth century. The inscription shows that we have before us a production of the Netherlands."

There is not any watermark present.

[$4\frac{1}{8} \times 3$ in.]

[Coloured.]

D. 97.


SAINT CATHERINE OF ALEXANDRIA.

MIDDLE OF THE FIFTEENTH CENTURY.

ULM (?).

(*Martyr.* ✝ 307.)

(No. 88, WEIGEL.)

T. CATHERINE stands facing the spectator, with the head slightly inclined over the right shoulder, and looking down. Over the head are a crown and nimbus; the long fair hair descends almost to the knees. St. Catherine is clad in mantle and tunic, the first being open over the chest and near the bottom, exposing the under garment, which is girded at the waist. She rests the right hand on the top of a wheel, above which rises the handle of a long straight double-edged sword, the point of which rests upon the ground. With the left hand the Saint supports some folds of her drapery. The feet are not visible.

This design is enclosed within a border line, and measures $5\frac{3}{8}$ inches in height by $3\frac{3}{8}$ inches in width. Beyond is a plain margin of unequal size, above, below and laterally. An ornamental frame, nearly an inch wide, with a narrow border, surrounds the whole. The ornamentation of the framework, in which the pictorial design has been set, consists of acanthus leaf arabesque-like enfloriation, the leaves being twined round a central rod or bar.

The print has been coloured. The mantle of St. Catherine, the ornaments of the crown, and alternate leaves of the frame are of crimson madder; the nimbus, gold framework of the crown, hair, wheel, and sword are yellow, as is also the central bar or rod of the frame. The ground and alternate leaves of the outer frame are of a green colour. The tunic of the Saint and the ground of the ornamental border are of a deep grey.

This cut evidently was produced by the author of the St. Barbara previously [D. 95] noticed.

It may be observed that the central design of each print was placed in the same ornamental framework while impressions of it were taken.

This was not an unfrequent practice with some early wood engravers, who used a common frame or border to several cuts when the latter happened to fit it. On this custom, as also on that of enclosing woodcuts within frames or borders engraved in relief on metal, reference may be made to Weigel's "Anfänge, etc." vol. i. pp. 123, 149.

$[7\frac{5}{8} \times 5\frac{3}{8} \text{ in.}]$

[Coloured.]

D. 98.

SAINT CATHERINE OF ALEXANDRIA.

BEGINNING OF THE SIXTEENTH CENTURY.

GERMANY.

(*Martyr.* ✝ 307.)



T. CATHERINE stands directed in action towards the spectator's right. Both crown and nimbus are present. The hair of the head is long and wavy, falling to the elbows. With her left hand St. Catherine holds erect a long double-edged sword, below which, resting on the ground, is an entire wheel. She is clad in mantle and tunic, the folds of the first being gracefully disposed. The head is too large in proportion to the body. A rather broad black border line encloses the design.

This little cut has been coloured. The tunic is here madder red, while the mantle is grey, a system of colouring contrary to that generally followed. The nimbus, crown, hair, sword and wheel are of a yellow colour. The ground is green.

$[3\frac{3}{8} \times 2\frac{3}{8} \text{ in.}]$

[Coloured.]

D. 99.

SAINT CATHERINE OF ALEXANDRIA.

BEGINNING OF THE SIXTEENTH CENTURY.

GERMANY.

(*Martyr.* ✝ 307.)



T. CATHERINE stands directed towards the right. She is draped in mantle and tunic. A crown and nimbus are over the head, the hair of the latter falling to the elbows. With the left hand St. Catherine supports an entire wheel; with the right she holds a straight sword, the middle of which rests on her right shoulder. A border line encloses the design, which has been coloured. The mantle is of madder red; the nimbus, crown, hair and wheel are yellow; the ground green in colour. An unimportant piece.

$[1\frac{3}{8} \times 1\frac{1}{8} \text{ in.}]$

[Coloured.]

D. 100.

THE ASSUMPTION OF SAINT MARY OF EGYPT.

LAST QUARTER OF THE FIFTEENTH CENTURY.

NETHERLANDS (?).

(No. 125, WEIGEL.)



T. MARY, who occupies the middle and entire length of the composition, is being raised to heaven by three angels at her knees and feet, and an angel at each shoulder. Mary inclines her head over the left shoulder, looks humbly downwards, and raises her joined hands over the chest. She bears a bordered nimbus. The hair is bound as a fillet around the brow, and then falls in long twisted curls to below the hips. She is clad in a long mantle gracefully disposed, and slightly open over the chest and below, where it allows the hairy tunic beneath to be observed. The naked feet protrude from beneath this tunic, seeming to rest on the body of the lowermost angel, who is assisting Mary in her apotheosis.

The five ministering angels are all clothed in long loose robes girded around the waist. Over the chest and from the waist cross and flutter long stole-like girdles or bands, such as the early Italian painters and the masters of the second half of the fifteenth century were wont to put in their pictures. The ground line is slightly curved, showing the intention to be conveyed; the ground is marked as if grassy in character. A border line encloses the whole.

The drawing generally is natural, and the attitude of Mary, though stiff, is yet graceful. Colour has been resorted to of a pale and unobtrusive character, and carefully applied. The robe of Mary is now of a pale brownish-yellow tint, as are also the draperies of three of the angels. The nimbus was formerly illuminated, but with metal that has since oxidized and become nearly black. The vestments of two angels are tinted on the shadow parts with bright blue. The wings of three of the angels are tinted at their upper parts green. The lining of Mary's outer robe and the ground are green. The sky is indicated by a few parallel but broken horizontal washes of a dirty blue colour. A wash of rather bright red colour has been applied along the enclosing border line.

The lower margin of the print has been cut away, otherwise the cut is in a good state of preservation.

This pretty little cut was formerly in the cabinet of M. Weigel.

"The clothes of the angels," writes Weigel, "are like the albs of Deacons: they are very long and girded at the waist, as Masaccio painted them in the second half of the fifteenth century.

"The time when the print was engraved may be arrived at partly from the nicked folds of the drapery, and partly from the full and twisted hair. We believe we are right in placing it at about the middle of the third quarter of the fifteenth century. The locality, however, in which it originated we do not venture to determine. The lower margin is absent. The paper is without watermark. Compare *Acta SS.*, 2nd April. Sumerteil der heyligen leben, Augsburg, 1472, Bd. 5 ff. Alt. Heiligenbilder, S. 192."

To these authorities we may add Mrs. Jameson, "Sacred and Legendary Art," ed. 1850, p. 227.

[$4\frac{1}{2} \times 3\frac{1}{4}$ in.]

[Coloured.]

D. 101.

SAINT ROSALIA OF SICILY.

LATTER THIRD OF THE FIFTEENTH CENTURY.

GERMANY.

(Augustinian Hermit. ✚ ?).

THOUGH designating this cut as a representation of the Patroness of Palermo, we are not by any means sure that such conclusion is just. Yet with the exception of St. Dorothea and Mary Magdalene, we know not to whom the design can relate; and to these holy women it does not appear to so readily apply as to the Virgin Hermit-Saint of Monte Pellegrino.

St. Rosalia stands erect on the right of the spectator, with the hands raised and joined over the chest. She is directed slightly in action towards the left, where stands a small altar.

Rosalia is draped in a long robe, which fits closely over the chest, and trails in folds upon the ground. It is tightly girded in at the waist, from whence hangs a long narrow band, the end of which rests on the ground at her feet, which are hidden beneath the drapery. Around the top of the robe encircling the Saint's neck is a vandycked collar, the rays pointing downwards, and falling as it were down the front of the dress are several oak leaves, their petioles being upwards. A bordered nimbus with rayed disc is present, and the hair of the head, which is fair, long and wavy, descends almost to the feet.

On the altar to the left is a candle, and a Greek cross ornaments the centre of the fringed altar-cloth. An antependium is present, ornamented with arabesques in lozenge-shaped compartments. Above the altar projects a short rod or bar, on which hangs a wreath of roses (?), here intended—as we have assumed—to represent the particular attribute of the person before us. The ground is paved, rising on a level to the step of the altar, which is in angular perspective. A border line encloses the composition.

The impression has been worked off in a light brown colour, like that of several block books. The print has been coloured. The nimbus, waistband and antependium are of crimson madder; the drapery, hair, altar-cloth, altar-step and background are different shades of a yellowish-brown colour, the ground and fringe of the altar-cloth being green.

[5 × 3 $\frac{3}{8}$ in.]

[Coloured.]

D. 102.

A GENEALOGICAL TREE OF THE DOMINICANS.

LATTER THIRD OF THE FIFTEENTH CENTURY.

GERMANY.

(*St. Dominic. Founder of the Order of Preachers, and institutor of the Office of the Rosary. ✠ 1221.*)

(No. 181, WEIGEL.)



THE recumbent figure of St. Dominic forms the base of the design or ground-source from which springs the genealogical tree of his Order, founded in 1216. The head of the Saint is on the spectator's left hand; it is slightly elevated and supported by his right hand. The head bears the tonsure and nimbus, the disc of the latter having on it a six-rayed star. St. Dominic is draped in his proper habit, viz. white tunic, white scapulary, and long black mantle and hood. In his left hand is a closed book. From his waist runs a scroll, towards the right, on which is inscribed in Gothic characters—

“*S̄ts dñc̄e p̄r predicator.*”

From the left side of the recumbent Saint springs the trunk of a vine tree having numerous branches, leaves and bunches of grapes. Among the branches are busts and half-length figures of the more illustrious male and female members of the Order of Dominicans. At the summit of the vine-stock and in a central position is a whole-length figure of the Virgin bearing the Holy Infant in her arms.

Behind the recumbent figure of St. Dominic runs a low wall imperfectly semi-circular in form; at its termini stand a male and female Saint. On the left hand of the spectator stands St. Peter Martyr, erect, and in action directed towards the right. He holds in the left hand a broad scimitar-shaped sword with blood-stains on it. In his right hand is a closed book. The head is tonsured; a nimbus is present. Over the vertex is the mark of a wound from which blood runs down upon the face. From near the left hand a scroll runs down to the right foot; on it are the words—

“*S̄ts petr̄e de mediolano.*”

St. Peter is in the habit of his Order.

Next him and behind the wall stands St. Vincentius of Valencia. A black cap is on his head; a nimbus is present. In the right hand is a large open book, in the left is a small crucifix (?), or candle (?), the top of which is obscured by the black colour applied to the drapery. A scroll runs down from the Saint's waist over the wall to near the left foot of St. Peter Martyr. On the scroll are the words—

“*S̄ts vinc̄cīe de val̄cia doctor.*”

Between St. Vincentius and the tree-stem is St. Thomas Aquinas with nimbus and tonsure. He holds a closed book in the right hand, two lilies (?) in the left. On one of the lily flowers is a dove with nimbus—symbol of the Holy Ghost—

with the head directed towards the left ear of the Saint. Before the latter and running along the wall is a scroll, on which is inscribed—

"Sct̃s thomas de aquino."

Between the heads of SS. Vincentius and Aquinas is an oval medallion of Christ presiding at the Last Judgment, and having the sword and lily on either side of the head.

On the other side of the vine-stock is Henry Suso, of the Special Dominican Order of Preachers. As he was never canonized his tonsured head does not bear a nimbus, but is encircled by a wreath of roses (?). He holds erect in the right hand a three-branched flower-stalk (rose ?), and in his left a closed book. He looks towards the head of St. Dominic. Below him is a scroll running along the wall, on which may be read—

"Sct̃s heinric̃e sulze fr'ordis p̃dicatr."

St. Margaret of Hungary comes next, habited as a Dominican nun. A nimbus is present. She holds erect with the right hand a three-branched lily-stem, and carries a large book with the other hand. From below the book runs a scroll towards the right, having on it—

"S̃ta margareta."

Immediately below this scroll is a shield, on which is a double cross on a red field—the arms of Hungary. The shield is surmounted by a crown.

At the end of the wall stands St. Catherine of Siena, seen as a whole-length figure. The head-dress is white; a nimbus is present. She holds a crucifix and a two-branched lily in the right hand, while from the left proceeds a scroll having on it the words—

"Sancta katerina de senis."

Above the row of persons now described are two figures only, as busts, in the series, viz. Agnes of Monte Polliciano on our left hand and Cecilia Romana on our right. Agnes looks towards the stem of the vine and is draped as a Dominican nun. A radiant glory is over her head. She holds a three-branched lily-stem in the left hand, to which she points with the fingers of the other hand. A broad scroll runs down from her to the head of St. Thomas Aquinas, having on it—

"B̃ta soror agnes de mōte polliciano ūgo iclita et sc̃a."

On the other side is the bust of Cecilia Romana, habited as a Dominican nun. A radiant glory is over the head, a three-stalked rose-stem in the right hand, to which she points with the fingers of the other hand. Below her is a broad scroll, one end of which touches the head of Henry Suso, and bears the inscription—

"B̃ta soror cecilia romāa ap̃lis sc̃i dom̃ici i xp̃o filia."

Above these female members of the Order is a row of four male members as busts. They are in the habits of their Order, have black caps on their heads, which latter are devoid of true nimbus, but have around them a row of simple rays, signifying that they are Holy and Blessed though not canonized as Saints.

The person on the extreme left of this series is Jordanus, the second General of the Dominican Order. He looks towards the right and extends the hands as if in the act of teaching. On the scroll below him and above the head of Sister Agnes are the words—

"Jordans m̃gr ord̃is sc̃ud̃e multor miraculor opator exim̃e."

GENEALOGICAL TREE OF THE DOMINICANS. 287

Next to Jordanus is Reynaldus, also in the act of teaching. A scroll is below him, and on it are the words—

“Reynalde scitate Espicie grā pūte cui ordinis habite ē designatus.”

On the other side of the vine-stem and directed towards the left is John Ægidius. He holds a book in the right hand and raises the other as if teaching. On the scroll below his bust is inscribed—

“Dhanees scī dñci uterinus virtutibē et miraculis clare.”

Next to Johannes is Raymundus, the head and shoulders alone of whom are represented. He looks towards our left. On the scroll below him and above the head of Sister Cecilia is inscribed—

“Raymūde Epifator dēcta q̄ in vita ꝛ pē gl'os clarūit miraculis.”

On the next and higher series are four illustrious members of the Order—two Popes and two Cardinals.

Beginning on the left hand, we observe Latinus Hostiensis. He wears a cardinal's hat, over which is a radiant glory. He holds in the right hand a double cross and in the left hand a book. He is directed towards the spectator. On the scroll below his bust are the words—

“Latine hostiensis gne scitate doctrina et miraculor gloria illustris.”

Next comes Pope Innocent V. with tiara and glory of rays. He looks up at the figure of the Virgin, who stands on the summit of the bifurcated vine-stock, and places with the right hand in the hands of Innocent a white robe. On the scroll below are inscribed the words—

“Innoēcie pp̄ b̄ vita doctrina et gne clare.”

On the other side is the bust of Pope Benedict XI. He bears tiara and rays and carries a triple cross with the right hand. He is directed in action towards the left. On the scroll appertaining to him are the words—

“Benedicte pp̄ xi scia et miraculor gloria inclitus.”

Cardinal Hugo ends this series. He looks towards the left, bears a cardinal's hat and rays, and carries a double cross with the right hand. On his scroll may be read—

“Hugo cardialis scē sabine vita doctriā et opinione scē.”

In the centre of this row and at the top of the dividing tree stands the Blessed Virgin bearing the infant Saviour on her left arm. She is clad in mantle and tunic, and bears both crown and nimbus. With the right hand she bestows a white habit on Pope Innocent, below at her right foot. He receives it in his left hand.

The infant Christ is undressed, bears a cruciform nimbus, and raises the right hand towards His Mother.

On the top of the tree is the fifth and last series. In it are included six members of the Order—four bishops and two inquisitors.

The first on the left is Bernhardus de rupe forti, with black cap and circle of rays. He is directed in action towards the left and bears erect a straight double-edged sword. In the right hand before him is a large open book, from which he appears to be reading or delivering instruction. On the scroll below the book are the words—

“Bernharde de rupe forti et socii sui frēs martires.”

Next to Brother Bernhardus is Raynerius, Archbishop of Messina. He is directed towards the right, and regards the Virgin. He bears mitre and rays and has a crook in the left hand. On the scroll below him may be read—

“Raynerie messanēsis archiep̄s Sci Thome de aquino germanus.”

It may be observed that the pastoral staff of the Archbishop is turned inwards, as is the case where a mitred Abbot is represented. But in the present instance the inversion is probably due to the want of room to represent it outwards, as is done with the three other episcopal dignitaries.

Between Raynerius and the upper part of the Virgin is Albertus Magnus of Ratisbon. He bears mitre, rays and pastoral staff. His right hand rests on a scroll bearing the words—

“Alberte magne theutonice ratisponēsis ep̄s divine sapiētie illustratē.”

On the other side and next to the Virgin comes the figure of Johannes Theutonicus, Bishop of Bosnia. He bears mitre, rayed glory and pastoral staff. He is turned towards the Virgin. On the scroll below are the words—

“Johānes theutonice vir doctē et s̄s bosnēsis ep̄s.”

Next stands Petrus de Palude, Patriarch of Jerusalem. He bears mitre, glory and pastoral staff. He looks downwards and to the right of the spectator. On the scroll attached to him is inscribed—

“Petrē de palude p̄r = archa vir doctē et religiosus.”

The last figure of the series is that of Paganus, the successor as Inquisitor to St. Peter Martyr. He wears the black cap, over which is a circle of rays. He bears both book and sword in the right hand, and rests the left hand on the top of the scroll, on which are the words—

“Paganē vir p̄clarē at doctriā p̄fulgēs gl'ose martirio coronatus.”

Above and below the genealogical tree bearing the rows of effigies which have been thus shortly described is a margin or plain border on which are two lines of inscription in Gothic characters of larger size than those of the scrolls. These two lines of each margin include three rhyming couplets, the beginning of each couplet being marked with a capital letter, in some instances misplaced however by the wood engraver. In the two lines above may be read—

“Felix vitis de cuius surculo Tantū germē redūdat scl'o Celi binu ppnās
Populo vitali poculo Ex ubertate palmitū Flundi iam cinxit ambitū.”

In the margin at the bottom of the print may be read—

“Hos peperit natos
Quos p̄dūt esse beatos
Signa dei pura
Quāvis papalia jura
Nil decreverūt
Quia multos hec latuerunt.
Anno. mccccxxiii.”

A black border line encloses the entire composition.

The print has been coloured. It formed part of the Weigel cabinet, and its late possessor has described it very fully in the first volume of the “Anfänge, etc.” p. 278, No. 181.

From that account the following is extracted—

“The drawing is of a practised character, and the countenances are not with-

out expression. The draperies, the vine stock, as also the ground, are slightly hatched. The dark lines and the green tints are deep and fresh, but the ochre-yellow of the glories, the vine stock in various shadow parts, and the red of the wall, of the shield, of the books, the hats, the mitres, and of the mantle of the Virgin are in various degrees paler. The impression is sharp and black, and has been produced with the press. The paper is strong, and for watermark has a small bull's head with stalk and star.

"Our print was produced in the year 1473, as the date indicates, but where it saw the light is not mentioned. But through its plan and execution it undoubtedly belongs to the more prominent productions of the xylography of the fifteenth century. From these circumstances those persons who are of opinion that mediocre performances only of Art were produced in Germany at that time, will be inclined to assign the print to Italy or to the Netherlands. Fortunately, however, intrinsic evidences in favour of Germany are to be found in the print itself, while as regards the other places, all that can be said in favour of them is based on doubts as to Germanic ability only.

"In the next place we may observe that the character of the text is exactly that prevalent in Nördlingen, Ulm and Nürnberg at the time mentioned. In support of this statement we would refer to the German *Biblia Pauperum*, the *Defensio immaculatæ conceptionis Virginis Mariæ*, the Indulgences, the Confession Tables, and to the xylographic Kalendar of John of Königsberg. The writing *Sancta Katerina de Senis*; *Latinus Hostiensis* instead of *Ostiensis*, *Bernhardus*, *Johannes*, in other words the employment of the *h*, finally the purely German form of the names *Heinricus Susse* for *Henricus Suso*, point to Germany and speak against Italy. We may instance also the loin cloth tightly wound round the hips, which is observable on the Crucified, and is always to be met with on German prints of that time. Consequently we unhesitatingly assign our print to a German artist. As to the locality of its production the foreground alone affords a slight basis for drawing a conclusion. Clearly, neither the lively colours of Swabia or the peculiar ones of Bavaria are present. On the other hand, some leaves of the 'Entkrist' in our possession, and the xylographic 'Entkrist' which appeared at Nürnberg, have the fresh verdigris green and softened-off foreground of the present example. We conclude, therefore, that we have a Nürnberg print before us."

[$15\frac{2}{3} \times 10\frac{1}{3}$ in.]

[Coloured.]

D. 103.

A SERIES OF EIGHT SMALL VARIOUS RELIGIOUS SUBJECTS.

THE SIXTEENTH CENTURY.

GERMANY.

UNDER this number are arranged eight small and unimportant cuts of religious subjects, which appear to have formed part of a series illustrating a book of devotions.

No. 1 represents the Blessed Virgin and St. Joseph adoring the infant Saviour after the Nativity.

No. 2 is the Adoration of the three Kings.

No. 3, the incredulity of St. Thomas.

No. 4, Christ taking leave of His Mother.

U

No. 5, the Mass of St. Gregory.

No. 6, an "Exposition."

No. 7, the Trinity, and

No. 8 is the figure of St. Catherine of Alexandria.

The designs and execution are of inferior character. All the cuts have been coloured.

Some of the pieces have been cut down.

[$1\frac{6}{8} \times 1\frac{1}{8}$ in.]

[Coloured.]

D. 104.

CHRIST APPEARING TO A SICK PERSON.

LATTER PART OF THE FIFTEENTH CENTURY.

GERMANY.



HIS curious print represents our Lord appearing as the Crucified (accompanied by instruments of the "Passion") to a sick person who had complained to Him of his troubles.

On the left hand, in the foreground, of a narrow room or cell, sits a sick man in a large easy chair, resting his head on a pillow placed under the left side of his head. He is clad in a kind of religious habit, the head being covered with a black hood and a long strip of black cloth hangs down in front of the body. His left hand is raised up to below his head; the right hand rests on his right knee; the drapery conceals the feet. Opposite the invalid rises the Cross, on which is the Crucified Saviour. Over the head of the latter is a plain nimbus only. A wreath of thorns encircles the brow; the hair of the head is long and black, and descends to the shoulders. The loin cloth is close-fitting. The left foot is crossed over the right one; there is not any suppedaneum present. By the side of the Cross, and between it and the right hand border of the print, are instruments of the "Passion," viz. the pillar and rope of flagellation, the reed and sponge, and the spear. On the other side is a broad scroll running down from the right side of the Crucified to the chair of the sick man. On this scroll is inscribed the response of Christ to the complaints of the latter. Three sides of the room are shown in correct perspective. On each wall is a large open space or window, through which landscape details are to be seen. Part of the raftered ceiling is shown in true perspective. The floor or ground is paved, the lines of the stones running to the point of sight. The perspective edges of the Cross and windows are also represented.

There is not any cross-hatching present, but shadows are indicated with parallel oblique and horizontal lines. Below the pictorial design is a broad margin or border, on which is the following in three lines of sharp Gothic German characters—

"Es war ain krancker . armer . verschmechter mensch . der beklagt sich unserm herren . syner kranckhait . und syner armut . und syner verschmacht. Da sprach unser herr wie oben sint. Hans Hussar."

On the scroll before mentioned is what our Lord said, viz.—

"ye krencker du bist, je lieber du mir bist
ye ermer du bist je gleycher du mir bist
ye verschmechter du bist je neher du mir bist."

A double border line encloses the whole, but the print has had the outer border line cut away at the top and bottom.

The print has been coloured, but chiefly on the accessory parts. Some blood drops are faintly shown on the body of Christ, and blood stains mark the pillar. Green landscape is seen through the windows. The floor, walls and ceiling of the room are of a light reddish-brown colour, of various degrees of depth. The perspective edges of the Cross, the hair of Christ's head, and part of the drapery of the sick man are of a deep black. Beyond the outer border line an edging of red colour has been applied.

Not the least interesting point in connection with this cut is the addition of the author's name, "Hans Husser," after the lower inscription.

[7 × 4 $\frac{7}{8}$ in.]

[Coloured.]

D. 105.

THE GIFT OF THE ROSARY WITH AN
INDULGENCE RULE.

LAST QUARTER OF THE FIFTEENTH CENTURY.

SWABIA.

(No. 189, WEIGEL.)



HIS sheet is divided into parts. In the upper half is a design representing the Virgin seated on our right hand, bearing the infant Christ upon her knees, who is delivering a wreath of roses to a man standing on the left to receive it. The Virgin bears diadem and nimbus, and is draped in a large mantle open over the chest, where it exhibits the tunic. She appears to be seated on an elevation, behind which, on the opposite side to her, stand the recipients of the symbolic Rosary. The infant Christ is seated on His mother's right knee, and faces the spectator. A cruciform nimbus encircles the head; the body is entirely undraped. With His right hand Christ extends towards the figure near Him a wreath of roses. The man raises his joined hands before the chest, and looks thankfully and inquiringly towards the Saviour. He is bareheaded, and draped in a tunic girded at the waist. The figure is seen to about the hips, the lower part being hidden by the elevation on which the holy persons are seated. Behind him, and to the left, is a woman draped in mantle, tunic and head cloth. Like the man, she raises her joined hands before the chest, and looks towards the gift which is being presented.

Above the Virgin and Child is a transverse rod or bar, on which hang five other wreaths of roses, each wreath diminishing in size as it recedes from the figure of the Virgin.

This composition is enclosed within a necklace of scales, having at intervals five roses. These five wreaths on the bar and the five roses on the necklace symbolize the five wounds inflicted on the crucified Redeemer.

Below this design, on the other half of the sheet, is the rule of an indulgence. It is of eight lines, engraved in rather large Gothic or monkish characters, to the following effect—

"Als oft ains ainen rosenkrantz marie und irem kind ihesu zu lob und ere peten ist. Nemlich zum ersten einen glauben und darnach . v . pater noster und nach jedem p̄r hi zehen ave maria So oft enpfacht es virtzig tag und an iedē unser frauen tag xij jar ablas dotlich er sunden. Durch pabst Sixten geben."

The whole is enclosed within a black border line. The print has been coloured.

The roses, alternate wreaths and mantles are of madder red; the seat and alternate wreaths are green. The tunic of the Virgin and woman and the coat of the man are of a grey hue.

According to Weigel (in whose cabinet this print was formerly), this design probably emphasizes the Restoration of the Confraternity of the Rosary, which took place *circa* 1475, the figures being evidently taken from those in the copper-plate title of Jacob Sprenger's "Rosenkranzbuche" of 1476, while the woman has the dress represented on the "confession table" of Ulm of the year 1481. [D. 107.]

"The wide mantle, with its very numerous nicked folds, the dress folded on the breast, the dress also of the woman praying, all speak for a time about 1480. We, therefore, consider the beginning of the last quarter of the fifteenth century as the period of origin of our print.

"Idiom, technic, and colour point to Ulm, Nördlingen, or Augsburg as its locality. The technic is sharp, the impression has been worked off in black colour, and apparently with the press. A watermark is not present." ("Anfänge, etc." vol. i. p. 298.)

This example is mentioned by Passavant ("Peintre-Graveur," vol. i. p. 45).

[$7\frac{3}{8} \times 4\frac{7}{8}$ in.]

[Coloured.]

D. 106.

THE TEN COMMANDMENTS.

LATTER PART OF THE FIFTEENTH CENTURY.

SWABIA.



LARGE sheet, containing both text and illustrations concerning the Ten Commandments.

In the upper half of the sheet are two rows of five cuts each row, in which infractions of the Ten Commandments are represented pictorially. Under each cut is typographic text, explaining the nature of each Commandment.

The five cuts in each row are continuous with each other, being divided only by black perpendicular lines. They have been engraved on one block, each row being rather more than $10\frac{1}{8}$ inches in width by $2\frac{3}{8}$ inches in height. The designs vary from 1 inch to $1\frac{1}{8}$ inches in width.

At the top of the sheet, above the first series of illustrations, is the following text in five lines of clear Gothic typographic characters—

"Es ist zu wissen das nach der heiligen schrift und gotlichen lere welcher mensch wil komen zu got der mus zum minsten halten die .x. gebot. Wer aber die uberget der sezzet sich in einen verdamplichen stat und mag die wille kein gut werk wircken das ym diene zu ewigen leben es sy den das er sich halte nach dieser nach geschriben lere. Vor allen dingen sol einer leren die .x. gebot gottes oder zu dem aller minsten den syne da von. Die also luten myt wenig zu gesecten warten das man sie dester bass mug versten."

Below this inscription comes the first series of illustrations, the commencing one of which on the left represents an idolater kneeling before the golden calf on a column, while in the foreground is a devout and kneeling female Christian, adoring the crucified Saviour, who appears before her, holding up His pierced hands, and accompanied by a tau cross, on which hang a scourge and rod.

Below is the text—

“Das erste gebot du solt nit fremde got anbette noch mit unglauen noch mit seggen noch mit czeuberey.”

The next and second illustration represents a man raising a large crucifix, and swearing as he does so. Below is the text—

“Das ander du solt dn namē gotes nit uppiglich in den mundt nemē noch schwirē noch fluchē noch got lesterē.”

The third cut exhibits a tonsured ecclesiastic in the pulpit. Before him are seated on short three-legged stools a man and a woman. On the other side is the apparition of the Crucified, accompanied by some instruments of the “Passion.” Below may be read—

“Das dritte gedencke das du den fiertag heiligest mit guten wortē und werckē.”

The fourth illustration shows a son washing his father's feet. Below is inscribed—

“Das viert du solt batē un mutē erē dē geistichē batē di priesterschaft di geistlich mutē di heilig kirche un batē mutē.”

The last cut in the row represents a man murdering a holy person by striking him on the head with a stone. The latter person is also transfixed through the abdomen from behind forwards, with a straight double-edged sword. A nimbus is over the tonsured head of the Martyr. The text below is as follows—

“Das .v. du solt niemāt dotē noch mit dē herczē hassē noch mit dē mūde sin ere abschniden noch mit der hāt toden.”

The second series of illustrations now follows, the first cut of which (first on left) represents a man and a woman together in bed. The text below is—

“Das sechste du solt nit unkusch sin mit wortē noch mit bercken noch mit der geberde.”

The following illustration is that of stealing. A man in the middle of the design is talking to a person opposite to him on the right. A bareheaded man behind is taking something from the pocket of the person in the middle of the group. Below may be read—

“Das sybende du solt nit stelen das ist niemant das syn wider got ab nemen ge winnen oder besyzen.”

In the following cut a judge is sitting on our right hand in a chair. He holds in the left hand a staff of authority, and points with the other hand at a person kneeling before him. The latter has his back to the judge and face towards two persons on the left, who, with upraised hands, appear to be accusing him of some misdemeanour.

The text below the cut is—

“Dz acht du solt kein falsch getzuckniss gebē widē dinē nestē mēschē noch umb lieb noch umb leid und solt nit līgē.”

The fourth illustration of this row, and the ninth of the whole series, is a curious composition. In front is a low bedstead with bed-clothes turned down as if prepared for occupation. Behind is a chapel-like house with open doorway and two open but barred windows, through which appear the busts of a man and a woman. They turn round to address each other and point with one of their hands to the bed before them.

Below is inscribed—

“Das nūde du solt nit eines ee mēschē oder gemahel begēre ban ber ein frēdes an sīcht uñ sīn begert zu unerēn.”

The last of the second row, and tenth of the series, represents a man sitting at a desk or table on which are some heaps of money and a bag. On the ground before the table is an open box containing money. To the left of the table stands a man with outstretched hands, and turned towards the person engaged with the money as if beseeching him for some aid.

Below is the text—

“Dz csehēde du solt niemans gut noch knecht noch meid noch kein ding dz eins andrē ist wider got begeren.”

The remaining part of the sheet is occupied by twenty-one lines of text, consisting chiefly of prayers and pious ejaculations, in relation to which we are informed—

“weres aber das ein mensch nit mochte die obgeschribē gebette sprechē mit warheit desshalb wan ym alle sūnde nit leyt werē . oder nit wolt mīdē ader unrecht gut oder handel nit wolte verlassen oder hasse truge im hertze den mochte kein bischof oder babst absolvirē. Ye doch sal er gutte werck wircken uff das ym got erluchte mit seiner gnaden. Amen.”

The cuts have been coloured madder red and light brown in various shades with grey, and green tints have been employed. Light red has been used for the blood-drops on the body of the Crucified. Nearly all the figures have short jackets girded at the waist, long tight hose and pointed black shoes.

On the second cut (Seventh Commandment) of the lower row are the capital letters E Z of large size, and in a faint brown ink of impression, different from that with which the cuts have been worked off.

The following work may be referred to with advantage in connection with the pictorial catechisms of the fifteenth century, viz.—

“Der Bildercatechismus des funfzehnten Jahrhunderts und die catechetischen Hauptstücke in diese Zeit bis auf Luther, mitgetheilt und erläutert von Johannes Geffcken. 1. Die zehn Gebote. Leipzig, 1855.”

[15 $\frac{6}{8}$ × 11 $\frac{1}{2}$ in.]

[Coloured.]

D. 107.

A MIRROR OF PENITENCE, OR CONFESSION TABLE.

1481.

ULM.

(No. 205, WEIGEL.)



PRECIOUS and probably unique xylographic example of the fifteenth century, not any other impression being known.

It is a sheet consisting of both illustrations and text in reference to the practice of confession. It may be described as being divided into four portions, three of which contain xylographic text. The uppermost division contains fifteen lines of inscription in Gothic characters, beginning—

“Wie est vermerket wie sich der gemagn mennsch peychtten sol.”

Following the directions given are the illustrations to the text contained within a space 11 inches wide by $3\frac{1}{2}$ inches in height. In all there are fourteen figures. On the extreme left sits a priest in red cap and grey mantle, listening to the confession of a young man kneeling beside him with raised and joined hands. A little further to the right are a man and a woman awaiting their turn with the Confessor with raised and joined hands. Over the head of the priest are the words—

“Scham dich nit ze peichtē dein sundt.”

Above the man confessing may be read—

“Das puestwartig volck.”

On the ground between the priest's chair and the feet of the attending female are the words “Hanns Schator,” apparently the name of the designer or engraver.

Next to the man and woman awaiting confession is Christ, addressing St. Paul and St. Matthew. The first stands erect, clad in a long grey loose tunic, but allowing the bare feet to be seen. A cruciform nimbus is over our Lord's head, the hair of St. Matthew being dense and nearly black, as is also the beard, though short. Christ raises the right hand as if impressing something on the attention of St. Paul. Above and to the left of the head of Christ are the words—

“Genedig pin ich ench allen redt ihūs.”

Next to Christ stands St. Paul listening. Over his head is a nimbus; he is draped in a red mantle. He raises his right hand and looks attentively at Jesus. In his left hand is a long straight sword, the point being downwards. Above is inscribed “S. paulus.” Below, near the feet of the Apostle, is a tablet, on which may be read—

“paulus spricht hie was sol ich tūn.”

Between the head of Christ and that of St. Paul are the words—

“Ge in die Stat damasco.”

Immediately behind St. Paul stands St. Matthew, looking inquiringly at Jesus. He holds erect in the right hand a carpenter's square (?) or a hatchet (?). A circular nimbus is present, the hair of the head is dark and thick, like the Saviour's. His mantle is green, the tunic yellow. Above the nimbus is “S. Mathrus,” and below to the left between him and the next figure is inscribed—

“mathee volg mir nach.”

St. Mary Magdalene follows St. Matthew. She wears a turban-like head-dress with lappets, and has long loose white sleeves. She holds with both hands the ointment vase. Above is the title “maria magdalena.”

Between the heads of St. Matthew and the Magdalen may be read—

“dir sind vil sūd vergebē wann du hast vil lieb gehebt.”

Next in the series appears Zaccheus, in the act of descending from a tree. Above him is his name, “Zacheus,” and below to the left between the tree stem and the Magdalene are the words—

“heut mues ich seß i deinē haus; steyger eylēt herab.”

In succession is the repentant thief, struggling on the Cross; above him may be read—

“Kümpt her ir sūnder und sunderin”

which is as if responded to by a group of persons who approach from the right

hand towards the repentant thief. Immediately above the transverse beam of the Cross are the words—

“schach Diss mass.”

Below the thief may be read—

“heut wirst mit mir in dem paradys sein du hast genad bei got funden.”

The next and largest division of the sheet is occupied by a systematic exposition in a tabular form of the various kinds of sin and of the Commandments; of the gifts of the Holy Spirit, Sacraments, &c. by which such sins are forbidden, or strength and grace imparted to resist them. At the top of this division is the date 1881 in large numerals on a tablet.

In the fourth and lowermost division are a general acknowledgment and confession by a sinner of forgotten sins against God and his nearest Christian neighbour; and the beseeching the Priest, who is in the place of God, to grant absolution of all such faults, and an assurance of ready compliance with the penance directed to be undergone.

As this interesting sheet has been described in every particular by Weigel in the “Anfänge, etc.” vol. i. 326, No. 205, and by Johannes Geffcken in the “Beilagen” to “Der Bildercatechismus des funftzehnten Jahrhunderts,” p. 119, No. x,¹ it is deemed unnecessary to enter into further explanation of it here, with the exception of such as the following extracts from the great work of Weigel and Zestermann (*loco*) offer to the reader.

“The ink of impression is of a brownish-black colour, and in many spots has faded considerably. The red madder colour and the verdigris green are lively. The impress of the lines in the draperies is sharp, and therefore produced with the rubber. Probably not any other example of this confession table is known. A watermark is not present. The sheet has been cut away to within the border in many places. ‘Passavant—Peintre-Graveur,’ vi. p. 40—gives a description of our Confession table which concludes with the words, ‘L’exécution, l’impression et le coloris sont absolument semblables à l’adoration des Mages par Hans Schläfer von Ulm.’ We cannot agree *in toto* with this opinion.” (Op. cit. vol. i. p. 330.)

The record of the name “Hanns Schawr” on this print is noteworthy. Passavant adds that according to Sotzmann, one Hanns Schawr was a well-known painter of fly sheets (Briefmaler) at Munich. Weigel states at Ulm.

[16 × 11½ in.]

[Coloured.]

D. 108.

A PASTORAL DIRECTORIUM OF SERVICES.

LAST QUARTER OF THE FIFTEENTH CENTURY.

GERMANY.



LARGE sheet of typographic text, surmounted by a small woodcut.

The text is that of a Pastoral Letter or Directorium, relative to certain Church Services and rules to be held and regarded during the time of Advent, 1483, and afterwards in 1484.

At the top of the sheet on the left hand side above the beginning of the text is a pictorial design, representing a mitred abbot adoring the infant Christ, who is

¹ Both works are in the Museum Library.

seated on the lap of His mother. The Virgin bears both crown and nimbus, and is draped in a full mantle which falls over a large cushion on which she is seated. She extends the left hand towards the kneeling abbot, supporting with her right the infant Saviour on her right knee. The long hair of the Virgin falls down her back. Over the head of the infant Christ is a cruciform nimbus; His body is undraped.

The ecclesiastic adoring is mitred, bearing the pastoral staff with the crook inwards over the left arm and shoulder. He kneels and raises his joined hands before his chest as he looks towards our Lord. His full outer vestment lies in copious folds on the ground. Between the kneeling ecclesiastic and the cushion on which the Virgin is seated is an escutcheon, crossed, bearing a shield of pretence on which is a raven (?) proper.

This design is neatly executed, and the draperies are well cast. The figure of the adoring person is particularly good. The pose of the Virgin recalls somewhat the "Madonna del Sacco" of Andrea del Sarto, and the title to the Life of the Virgin by Albert Dürer. The folds of the draperies are sharp and angular; there is not any cross-hatching present, a few shadows being indicated with oblique parallel lines. There is a long scroll running over the right hand portion of the cut from behind the shoulders of the person kneeling; but there is not any inscription upon it.

Thirty-six lines of Latin text follow this engraving, and form a first and chief paragraph. The characters are of a small sharp Gothic form, and if our memory serves rightly are not unlike those of the first "Durandus."

This paragraph begins—

"In nomine domini Amē. Sciēdū ēq ordo dīvinus hoc tpe hyemali vic; sub anno domini. Mcccclxxiiij."

And concludes with—

"Et sic aduentus domini sit expeditus."

A break here occurs, and then follows a second paragraph of nineteen lines. This clause begins with—

"Preterea sciēdū ēq p anno futuro vic; Mcccclxxiiij. a festo nativitatis christi usque ad dominicā," &c.

It concludes—

"Ad cā nos perducatur qui sine fine vivit et regnat."

[$14\frac{3}{8} \times 9\frac{1}{2}$ in.]

[Not coloured.]

D. 109.

HERMITS IN A ROCKY LANDSCAPE.

LAST QUARTER OF THE FIFTEENTH CENTURY.

UPPER GERMANY.

(No. 198, WEIGEL.)



T the bottom of the composition runs a stream, over which is thrown a flat plank-like bridge, along which proceeds a monk or hermit to the path leading up the hilly landscape beyond. On our left hand just over the stream is a hermit seated in a rocky cell, with a thatched roof. Before it rises a tree. This hermit seems to be addressing the one who is

crossing the plank, supporting himself on a stick in his left hand. Above, on the next plane and to the right, is a hermit holding a pitcher to a pipe projecting from a rock, from which runs water. More to the right hand still is a hermit in a rocky cell (over which is a tree), repeating the Rosary. Along the pathway, above the hermit drawing water, walks another hermit towards a rocky cell on the extreme right above, in which a hermit is seated apparently engaged with the Rosary. On the left hand at the top is a hermit seated beneath a thatched roof, seemingly arguing with or explaining something to a brother monk seated outside before him. Above the thatched roof is a raven (?) descending towards the rock with outspread wings, and bearing in its mouth a small loaf (?). On the ground below and between the monk and the hermit is a pitcher or vessel for water.

The rocky hills of the upper background are surmounted with foliage of a different character to that of the trees at a lower elevation, the artist evidently intending to show by the pine or fir-like character of the higher trees the increased elevation of his landscape.

This engraving has been rather heavily coloured. The draperies and rocky parts of the landscape are brown and yellow; the hills and trees green. A broad black border line encloses the composition.

Weigel—in whose cabinet this print was formerly—remarks on it—

“The meaning of the design is not clear to us. The technic is Upper German, but neither from the costume or drawing is the place of production to be inferred. We would observe, however, that a woodcut of like composition and mode of colour, with the inscription ‘Quercina civitas’ (Eichstädt) over a town on the same, has in the corner the monogram

1. 5. M Z O

F B B MANSE

“This woodcut is preserved in the Imperial Court Library at Vienna.

“The nicked and hatched folds of the draperies, the production of shadow by means of colour, as also the indication of the atmosphere by a brownish tint passing into white, point towards the end of the third and the beginning of the fourth quarter of the fifteenth century.

“In Gunther Zeiner’s ‘der heyligen leben sumerteil,’ Augsburg, 1472, may be found—page 53—the figure of a monk, which has a striking resemblance to the monks of our present example.

“The paper has not any watermark, but its texture is like that of the paper of Upper Germany.” (“Anfänge, etc.” vol. i. p. 318.)

$[7\frac{5}{8} \times 4\frac{5}{8} \text{ in.}]$

[Coloured.]

D. 110.

THE TEN PERIODS OF HUMAN LIFE.

LAST QUARTER OF THE FIFTEENTH CENTURY.

BAVARIA (?).

(No. 206, WEIGEL.)



TEN periods or ages of the life of man are here represented by ten human figures in various actions and attitudes, and by corresponding ten figures of animals. Above each human figure are inscribed the age or period implied, and its associated disposition. Above and below each correspondent animal figure are the years it represents, and its name.

The figures of these series are arranged in consecutive perpendicular rows. Above the whole is inscribed in a continuous line—

“(D)is (se)in die zehen eygenschaft des alter(s) der menschen und wem sie gegleich(t) werden.”

Below the figures and in one line are the words—

“Dise hernach geschribene zehen stuck schenten und am alle welt pienten.
1882.”

Below this latter inscription are ten proverbs, which apparently answer to other emblematic figures than those present, but which have been cut away in the injury which the print has received.

In the first and upper row of figures (human) is represented, commencing on our left hand—

“Zehen jar ein kint.”

Below is a boy playing with a top. The correspondent animal underneath is a jumping kid, the motto above it being—

“Zehn jar ein kycz.”

The 2nd figure of the row is—

“Zwenzig jar ein jügling.”

A youth holding a falcon on his left hand. The figure below is a calf with the motto—

“Zwenzig jar ein kalb.”

The 3rd in the series is—

“Dreissig jar ein ma.”

A soldier with helmet, sword and lance. The animal below is a steer—

“Dreissig jar ein styr.”

The 4th of the series is—

“Virtzig jar wolgetan.”

A man well clothed, standing still and holding a purse in the right hand. Below is a lion—

“Virtzig jar ein lein.”

The 5th of the series is—

“Funtzig jar stillstan.”

A man well dressed, standing still with his arms crossed over the chest. Below is a fox—

“Funtzig jar eꝛ fuchꝛ.”

The 6th of the series is—

“Sechzig jar abgan.”

A man with grey hair and beard wearing a cap and mantle, and walking on deliberately. Below is a wolf—

“Sechzig jar eȳ Wulf.”

The 7th is—

“Sibentzig jar die sele betwar.”

An aged man slowly advancing towards the right, supporting himself on a staff which he holds with the left hand. His long coat is girded at the waist, and the head-dress falls over the ears. In his right hand is a rosary. Below is a dog—

“Sibentzig jar eȳ hant.”

The 8th is—

“Achtzig jar der welt tor.”

An old man bent by age advancing with both hands on a staff. Below is a cat—

“Achtzig jar ein katz.”

The 9th figure of the series represents—

“Nebenzig jar der kinder spot.”

A bent old man leaning on a stick and mocked at by a boy. Below is an ass braying, with the motto—

“Nebenzig jar ein esel.”

The 10th and last figure of the series is in the form of a corpse extended on a plank—

“Hundert jar nu gnad dir got.”

Below is a goose—

“Hundert jar eȳ gans.”

The proverbs below the line with the date 1482 attached are as follows—

- 1st on the left. “Alter on Weisshait.”
- 2nd. “Weisshait on werk.”
- 3rd. “Adel on tugent.”
- 4th. “Tugent on ere.”
- 5th. “Herschafft on dinat.”
- 6th. “Stet on recht.”
- 7th. “Gewalt on gnade.”
- 8th. “Tugent on forcht.”
- 9th. “Fraiden on Scham.”
- 10th. “Eaistlich orde on frid.”

The figures have been coloured. The draperies are chiefly yellow and crimson madder. The animals are faintly tinted with shades of brown and yellow and the grounds are bright green. The upper and lower transverse borders of inscriptions have yellow grounds. The designs are not without character, but their technical execution is rather stiff and coarse. The blocks have been worked off with an ink of greyish-black colour. The letters of the xylographic inscriptions are clearly cut in a dialect of Upper Germany. Some of the capital letters are particularly good. A watermark is present, viz. a bull's head with crown and flower on a central stem.

The two rows of figures and their titles are $7\frac{1}{8}$ inches in height, and $13\frac{1}{8}$ inches wide. Each human figure cut is $2\frac{5}{8}$ inches high by $1\frac{3}{8}$ inches wide,

having their inscriptions above in a space about $1\frac{5}{8}$ inches high by $1\frac{3}{8}$ inches wide. These inscriptions are marked off from the figures below by a black line. In the row of animal figures the inscriptions are not separated from the animals by any such line. The space occupied by the two, *i.e.* animals and title, is about $2\frac{1}{2}$ inches in height, by $1\frac{3}{8}$ inches wide.

The sheet has been much damaged at all four margins; as it now exists it measures *in toto* $9\frac{5}{8}$ inches in height, by $13\frac{5}{8}$ inches wide.

Weigel, in the introductory paragraph to his description of our present sheet (vol. i. p. 330, No. 206), thus writes—

“The division of Human Life into 10 periods of age, based on physiological grounds, is probably as old as the time of Solon, but at any rate belonged to that of Philo Judæus. This division was continued in Christian times, and was expressed in the glass paintings of the windows of Christian churches, in independent paintings, woodcuts and books, and still lives in the sayings of the people. Going along with the division into ten periods of life is one also into Seven Ages. This is ascribed by Pollux (*‘Onomasticon,’* ii. 4, p. 57, ed. Bekker) to Hippocrates, and as probably being again repeated during the 9th Christian century in the Talmud (Midrasch on Ecclesiastes, i. 2). The seven ages of life were represented in the woodcuts of the 15th century, but apparently enjoyed no further extension of popularity with the people than did the division of life into 14 periods proposed by Jehudah Ben Tima in the 14th century.”

On this subject the following may be referred to—

The notes, Nos. 156, 157, to Weigel's account, *op. cit.* Passavant, “*Peintre-Graveur,*” vol. iv. p. 335. “Das Menschliche Leben in Thiergestalt im Innern der Wartburg.” “Das Männliche Geschlecht.” “Das Weibliche Geschlecht.” Eisennach.

$[9\frac{5}{8} \times 13\frac{5}{8} \text{ in.}]$


[Coloured.]

D. III.

THE SEVEN AGES OF MAN.

LAST QUARTER OF THE FIFTEENTH CENTURY.

HAARLEM.

 HE Seven Ages of Man are here represented by figures engaged in occupations common to the particular epochs of life.

The design may be described as being divided into two parts—a lower and an upper part; the separation of the two portions being effected by the roof and wall of a house and court in which the action of the lower part of the design takes place. The spectator is supposed to look beyond and above this house and wall towards a landscape elevation on which are grouped seven figures connected with five ages of man. On our extreme left sits a naked infant holding up a flower to a boy before him, who extends a toy windmill in the right hand and rides ‘a cockhorse’ on a pole. Next to the boy stands a youth drawing a bow, the arrow (unprinted) of which would be directed to the left hand. With his back turned to the youth with the bow stands a young man in the vigour of life, holding a hawk or falcon on his left hand. Still more to the right is a group of three men advanced to the years of maturity both of mind and body. Their gait and manner are sedate and thoughtful, and they are clothed in close and warm draperies appropriate to their age. One person—with his back to the spectator and in cloak and clogs—leans on a stick.

Below we look into the bedroom and courtyard of a castellated house. In the room lies a sick person on a bed within an alcove, the curtains of which are drawn

aside. Before the bed and facing the spectator stands a physician, holding up to the light a glass urinal that he may judge of its contents. The physician is of advanced age and draped accordingly. The floor of the chamber is of a chequered pattern. Without, to the right hand, in the court sits a sick, thin, aged man on the ground, whose tunic is open over the chest, exposing the nude and meagre body. By his side and between him and the door of the house is a person who appears to be rendering assistance of a surgical character to the sick man before him. He is applying something to the chest below the right clavicle with the right hand, while with the left he holds the sick man by the right wrist. The medical assistant's tunic is furred at the bottom and girded at the waist, and he wears at his right side a satchel or pocket depending from the waist. This lower part of the design represents probably a public hospital. Behind the figures in the court rises a battlemented wall, above which, and close to the tower of the building, lies on the ground a dead body, reduced almost to a skeleton. This body is half hidden by the upper portion of the tower.

Colour has been applied. The vestments of the youth, of one of the middle-aged men, and of the physician are of red madder. The jacket of the man with the hawk, of the hospital assistant, and the landscape elevation are of a yellowish-green colour, as are also the curtains of the bed. The sick man in the court and one of the men in the group of three above are draped in robes of a dingy blue colour. Browns and greys are elsewhere employed. The whole is enclosed in a black border line. Below this line, at the bottom of the cut, a former possessor has written, "Printed at Haarlem by — ? Bollaert, 1485."

The watermark of the paper is a Gothic *JP*.

[$7\frac{7}{8} \times 5\frac{1}{2}$ in.]

[Coloured.]

D. 112.

THE KALENDAR OF JOHANNES DE GAMUNDIA.

(ORIGINAL BLOCK, FIRST QUARTER OF THE FIFTEENTH
CENTURY.)

ULM OR NÜRNBERG.



IMPRESSIONS from two xylographic cuts, exhibiting parts of a kalendar known as that of "Johannes de Gamundia." The original cuts were engraved on the opposite sides of one and the same block. This block came into the possession of Baron Derschau, who had impressions worked off from it for his work, entitled "Holzschnitte alter deutscher Meister in den Original-Platten gesammelt von Hans Albrecht von Derschau — von Rudolph Zacharias Becker." Zweyte Lieferung, p. 3, pl. A, 17. Gotha: 1810.

The impressions from the cuts on the *recto* and *verso* of the block were joined together in Derschau and Becker's work, as forming a single sheet.

The sheet before us appears to belong to those impressions published by Derschau now more than half a century back. This sheet contains part only of the original Kalendar, which in its complete state consists of four parts. The present portion is the *time* almanack only. The other portions consist of (2) the "periods for bleeding;" (3) a key to the finding of the latter, and of their intervals; (4) a key for finding the Dominical letters and the Golden Numbers.

The original Kalendar, composed by 1439, was in manuscript, and there is not

any surety that it was engraved before the beginning of the last quarter of the fifteenth century. Weigel possessed an early impression of the present part—the almanack.

The following notice accompanied the impressions worked off for Derschau and Becker (op. cit.)—

“A periodical almanack for thirty years from the year 1439. The oldest Ephemeris hitherto known to astronomers being that of John of Königsberg, which appeared in 1474. The present almanack indicates for each month the Golden Number, the Dominical Letter, the feasts and names of the saints, the course of the moon, the sign of the zodiac, and the length of the days and nights. Above each month are represented in small medallions persons following the agricultural duties of the season, with the exception of the month of January, where we see Janus seated at a table, holding in one hand a drinking-cup, in the other a fish. The name of the author of this precious memorial of xylography may be found inserted at the end of the month of February. It is given as ‘*Hec Magister Johannes de Gamundia*,’ a celebrated mathematician and astronomer. He was a native of Gmünden in Styria, living at Vienna as Professor, Chancellor of the University, and Canon of St. Stephan’s. He died in the year 1442.

“In order to be convinced of the antiquity of these blocks, impressions from them were communicated to connoisseurs through the medium of the journal of the celebrated Baron de Zach, ‘*Monatt. Correspondenz zur Beförderung der Erd-und Himmelskunde*.’

“M. de Lindenau associated with them biographic notes concerning the author, Johannes de Gamundia (see the number for the month of December of the said journal); and M. Grotefend, Professor at Frankfort-on-the-Main, has published a scientific explanation of this Kalendar, which astronomers regard as a discovery of high importance for the history of mathematics. (See the month of March, 1809, of this journal.)”

It has been stated that early impressions of the present xylographs were formerly in the possession of Weigel. From his account of them, given in the “*Anfänge*, etc.” vol. ii. p. 158, No. 287, the following is extracted—

“Johannes de Gamundia, called, from his family name, ‘Nyder,’ was a native of Swabian Gemiünd, and not of ‘Gemunden am Traunsee,’ as asserted by Falkenstein. He was brought to Vienna by the eminent Dominican, Dr. Johann Nyder, of Isny. There he studied; became Magister in 1406; canon of St. Stephan’s, on the 30th of April, 1411; professor of astronomy in 1423; later, deacon of the philosophical faculty; and, finally, chancellor of the University. He died on the 23rd of February, 1442, and was buried in St. Stephan’s.

“On our table the name of the author is placed at the end of the month of February, the only vacant spot which could be occupied by such information. It is given as ‘*Hec Magister Johannes de Gamundia*.’

“This kalendar consisted not of one table merely, as the existing block of the Derschau collection represents, since the manuscript (of twelve folio sheets), formerly in the library of the Earldom of Windhag, but now not forthcoming,¹ had at the end the following remarks—

“*Hoc Kalendarium cum suis Canonibus et tabulis, compositum est Wienne per magistrum Johannem de gmunden Canonicum sancti Stephani ibidem et plebanum in laa anno Domini 1439 curren. feria sexta prius Agathe anno 1472.* Compare Kantz’s ‘*Geschichte der österreichischen Gelehrten*,’ I. B., S. 30.

“This is confirmed by an edition of this Kalendar now preserved in the Imperial collection of engravings at Berlin, and which contains—1st, the day Kalendar on four sheets; 2ndly, the table of times for bleeding; 3rdly, the conventional little figure connected with bleeding, and indications for the finding of the inter-

¹ Other MSS. are in St. Florian and in the Imperial Court Library at Vienna.

vals; 4thly, a key to the finding of the Dominical Letter and of the Golden Number.

"We possess two tables only—1st, the day kalendar; 2nd, the table concerning bleeding. The day kalendar is an old impression from the Derschau block; it is on greyish-white paper, with a watermark. The sheet is printed on both sides; the notices of the octaves are not supplied merely to fill up spaces in the kalendar, but on ecclesiastical grounds.

"There are only five days without such notices—viz., the 4th of February, the 12th of July, 5th of September, 10th of October, and the 14th of November. The order of feasts varies very much in different kalendars, as a comparison, *e.g.*, of the kalendar of Johannes de Gamundia with that of Johannes Regiomontanus proves. The Kalendar must have been printed [engraved?] between 1470 and 1480, as the hair of the females and the sword of the young man show, compared with the figures in the 'Defensorium' of 1470, and the German Bible of Koberger, Th. i. S. 129."

Each table of the present impressions is enclosed with a black border line, and measures $10\frac{5}{8}$ inches high by 15 inches wide. As they are joined together to form a single sheet, the latter measures

$[22 \times 15\frac{3}{8} \text{ in.}]$

[Uncoloured.]

D. 113.

A FRAGMENT OF A KALENDAR.

LAST QUARTER OF THE FIFTEENTH CENTURY.

GERMANY.

(No. 211, WEIGEL.)



SMALL portion of a Kalendar, consisting of two columns of typographic text, diagrams of the Sun and Moon, and an arabesque-like ornamental scroll below them. The column of text on the left hand contains the following, in seven lines—

"Im hornung an mittwoch noch unser frowen tag der liechtmess verloret di mō iren schin un̄ wirt gantz finster un̄ hebt sich an noch mitnacht so es ii flecht un̄ xiiii mūt am grostē so es iiiii flecht un̄ endet sich so es v flecht und xibi mūt."

The seven lines of the text of the column on the right are as follows—

"Im hew moct an fritag vor sant Maria madalena tag wirt der Sun ein teil vom mon bedeckt als in der figur bezeichnet ist und hebt sich an noch mitag so es i flecht un̄ xrb. mūt un̄ ist am grosten so es ii flecht un̄ xvii mūt un̄ endet sich so es ii, flecht un̄ vii mūt."

Below the columns of text runs an arabesque or floriated scroll. On the terminal flower to the left is the naked bust of the youthful Saviour, with a cruciform nimbus, and holding in the right hand some ears of corn (?). On the opposite terminal flower is a naked bust with plain nimbus, and ears of corn (?) in the left hand. On the upper edge of the scroll near the figure of the Saviour stands a dove with outstretched wings. On the edge of the scroll by the other figure is perched a dove with closed wings.

Along the middle of the scroll runs the greeting—

"Ein . gut . selig . ior."

Between the words "ælig," "ior," and the word "ior" and the bust on the right are little black figures of nondescript animals.

Colour has been employed. Below the diagram of the moon on the left hand has been written with the pen, "Anno dñio mcccclxxxvii.," and above the diagram of the sun "lxxxvii.;" thus proving that the Kalendar had been engraved at least by 1487. According to Weigel, a kalendar beginning "Anno dñi Mcccclxxxv." might be seen a few years ago exposed in a shop window at Erlangen, which had a similar ending to that of the present fragment.

"The colouring looks like, it is true, that of Upper Bavaria; but the dialect is of Nürnberg. Since Johannes Regiomontanus prepared kalendars in Nürnberg particularly, this fragment may have belonged to a 'Nürnberg Kalendar.' . . . The general text of the kalendar is typographic; that on the scroll is xylographic. There is not any watermark present."

[3 $\frac{5}{8}$ × 9 in.]


[Coloured.]

D. 114.

AN EMBLEMATIC FIGURE OF THE WORLD.

SIXTEENTH CENTURY.

GERMANY.

 LARGE sheet containing xylographic text and an illustration emblematic of the world. A winged female figure of human characters at the upper half of the body is supported by a single claw-like leg of a large bird on the top of a small sphere or globe, which rests on the ground at the bottom of the print. The figure is crowned with a diadem of highly projecting ornaments, below which is a fillet of feathers (according to the text) in front; behind, the hair is arranged in a filleted or wreathed manner circling the head. The head is inclined over the right shoulder, but is full face to the spectator. The right arm is extended, a cup or chalice, with its cover, being supported with the right hand. On this extended right arm stands an ass, which progresses at a walking pace towards the chalice. The latter and the animal are backed by the strongly ribbed extended right wing.

On the left wing just above the shoulder of the figure sits a dog, looking upwards and towards the spectator's right hand. In the left hand of the figure is a curved furcated wand something like a flesh-hook or grapnel, which extends above the left wing. The figure is clad in a tunic fitting close about the body, and girded at the waist, but having rather loose sleeves. It is open triangularly over the chest, exposing an under garment with an ornamental border round the neck and part of the shoulder-straps. Below the waist falls a short loose piece of drapery, which hides the junction of the trunk of the body with the supporting bird-like leg. The upper part of this leg is marked with imbricated feathers or scales. Below a figure of Death grasps the bird-like limb above the claw with both hands, and bites eagerly at the middle of the leg.

From Death's abdomen darts a serpent with a small crown (?) on the head. Death supports himself by kneeling with the left leg on the globe, and by the outstretched right foot on the globe behind the claw of the figure.

The general claw or foot clasps the globe on which it stands with four large minor claws.

The figure has been coloured after the Swabian manner. The diadem, hair, chalice, claws, and outermost drapery, &c. are yellow; the wings and inner tunic are bright green; the outer tunic is madder red; the ass dog, Death, and the

leg are of a deep brownish-grey colour. On the left hand side of the figure below the chalice are twenty-four lines of German poetry in xylographic characters descriptive of the moral aspects of the world, and of their relations to the accompanying emblematic figure.

This description is carried over to the right side to the extent of twenty-two lines. The lines on the left hand side begin high up immediately below the sleeve of the arm supporting the ass and the chalice, and extend downwards to a level with the top of the sphere. The text on the other side begins lower down, and ends within three-quarters of an inch of the border of the engraving.

The text begins—

“Scholent hie jung und alt
Der welt figur und ir gestalt
Wie gar betrogen ist ir end
Dis sehet ob ir wend
Si treit ein kron vō fedrē zart,” etc.

On the other side it continues—

“Den krätzel den die welt treyt
Das betütet gitiikeit,” etc.

The verses ending—

“Dañ sint betrogen gar ir kint
Die sy tut gesehend blint
Söllich end die welt hat
Der ir nit dient ist nun rat.”

In a transverse margin at the top of the xylograph are six couplets in two lines. The greater part is undecipherable, from the damage the print has received at its upper portion. Elsewhere the cut is admirably conserved. The whole is enclosed within a narrow border of two rows of chequers, the latter longer than they are broad.

[15½ × 10⅞ in.]

[Coloured.]

D. 115 (a), (b), (c).

TABULA CEBETIS.

ΚΕΒΗΤΟΣ ΠΙΝΑΞ.

SIXTEENTH CENTURY.

POLAND, GERMANY.



THREE separate prints (a, b, c), representing the same subject—viz. the Course of Human Life, according to the “Tablet of Cebes the Theban.”

This Cebes, the reputed author of a short dialogue in Greek, written in an easy style, worthy of the best period of Attic prose (Athenæum, 1878, No. 2665), was a Theban of Bœotia by birth, circa 420 years before Christ. He went to Athens, was a disciple of Philolaus the Pythagorean, became a close friend of Socrates, and was introduced in the *Phædo* with his friend Simmian.

Three dialogues are attributed to Cebes—*Ἐβδόμη*, *Φρόνιμος*, and *Πινὰξ*. Of the first two not anything is known; the last is twice mentioned by Lucian as a picture of human life of repute in his day. It afterwards became highly popular, being translated into nearly all the European languages, and even into Arabic. It was used for educational purposes, at least until the middle of the last century (Jerram). There exist not less than thirteen MSS. of the “Pinax.”


"The tablet itself, from which the name is derived, is a picture, dedicated in a temple of Cronos, by some votary, *λόγῳ τε καὶ ἔργῳ Πυθανόρειόν τινα καὶ Παρμενίδειον ἐξηλωκώς βίον*. The picture represents a circular enclosure, within which are others, smaller, and each enclosure is entered by a gate. At the entrance to the outermost circle stands a crowd of people, to whom an old man is talking apparently with much ardour, and within the circle at various points women, singly or in groups, are represented sitting or standing in various guises and postures, or moving among the people, who have already passed the outermost gate. The youth who reports the dialogue was gazing with wonder at this picture when he was accosted by a stranger who volunteered to explain the hidden meaning of the artist. The old man at the gate, it appears, is the presiding Genius, who, to each man as he enters the world, points out what is desirable and what is to be shunned. The women within the first circle are Deceit, Lusts, Retribution, Remorse, and their like; while apart, in another circle, dwell the Virtues, Happiness, True Learning, and her daughters Truth and Persuasion. As the stranger describes the various figures, and explains how these are tempters that would beguile and those are helpers that would refresh the pilgrim on his path to that inner circle where True Learning, if haply she approve him, may bring him at last to his goal, the throne of Happiness, various topics of Socratic discourse arise, and the young man learns 'the identity of Virtue with Knowledge, the insufficiency of Sense, Knowledge, or Opinion, and of the sciences as a means to virtue, and the danger of a false conceit of knowledge.' The true Socratic tendency of the whole dialogue has caused it to be ascribed to that Cebes who was the friend of Socrates, and was present at his master's death. Modern criticism, however, has disproved this opinion from internal evidence, and is inclined to place the work somewhere about the time of the Attic revival of which Lucian is the most prominent representative." ("Athenæum," No. 2665, for November 23, 1878.)

D. 115 a.

TABULA CEBETIS.

1519.

CRACOW.

 T the upper left hand corner of this print is the following inscription in Roman typographic characters, in twelve lines—

"Hoc Pictasma sub felicissimo Reverendissimi D. D. Petri ĕpi premissiĕn Regni Polonie, Vicecĕcellarii patroni sui gratiori auspicio Hieronymus Victor in lucem dedit. Anno a natali Christi. 1519."

On a tablet held by the describing "Genius," at the side of the "Porta Vitæ," are the numerals 1519.

On a margin at the bottom of the print are the words, "Tabula Cebetis ab Hieronymo Pictore impressa Cracovie," in rather large and fine Gothic characters.

[15 $\frac{5}{8}$ × 11 $\frac{3}{8}$ in.]

[Uncoloured.]

D. 115 b.

TABULA CEBETIS.

SECOND QUARTER OF THE SIXTEENTH CENTURY.

GERMANY.



HE chief features of this illustration of the picture of Thebes express much the same ideas as are exhibited in the previous Polish example. All the inscriptions, however, on the scrolls and tablets are in German, and in typographic characters.

The title on the margin at the top, beyond the border line, is in Latin, viz. "*Tabula Cebetis Thebani*," in large Gothic characters.

The draperies of many of the figures, the walls, gates and trees have been coloured.

[16 × 11 $\frac{7}{8}$ in.]

[Coloured.]

D. 115 c.

TABULA CEBETIS.

STRASSBURG.

1546.



HIS illustration differs considerably in its details from D. 115, a and b. It is also much superior in design and technical execution to both of them. It has not, however, any scrolls nor tablets bearing inscriptions. It has for the title on the margin beyond the border line at the top "*TABULA CEBETIS*" in large thin Roman capitals.

At the lower part on the base of one of the pillars of the "*Porta Vitæ*" is the monogram **DK**, implying David Kandel of Strassburg (?).

This example is noticed by Passavant, who observes, "*La composition rappelle celle de Holbein.*" (Vol. iii. p. 349.)

The print is also recorded in Rudolph Weigel's "*Kunst Catalog*," No. 28, No. 21505, where it is stated to be in "*Holbein's Manier oder nach ihm*"—"eine Hauptblatt—Bartsch t. i. ix, 392 fehlend."

This cut was formerly delicately coloured, but the colour is now nearly gone from the washings to which the print has been subjected.

On the subject of this allegorical ΠΙΝΑΞ seu *Tabula Cebetis* the following works should be consulted, "*ΚΕΒΗΤΟΣ ΠΙΝΑΞ Des Cebes Gemälde*, von J. D. Büchling und G. F. W. Grosse. Meissen (B. M. Lib., 8461, b—b)."

"*De Arte Critica Cebetis Tabulæ adhibenda* von Dr. Conrad Müller. Würzburg, 1877."

"*ΚΕΒΗΤΟΣ ΠΙΝΑΞ Cebetis Tabula*, with Introduction and Notes by C. S. Jerram, M.A., &c., Oxford, 1878. (Clarendon Press Series.)"

[13 $\frac{3}{8}$ × 16 in.]


[Formerly coloured.]

D. 116.

THE MIRROR OF DEATH.

LATTER PART OF THE FIFTEENTH CENTURY.

ULM.

 SHEET containing both text and illustration having reference to Death, the common end of all men. In the middle of the upper half of the sheet is a woodcut $5\frac{3}{8}$ inches high, by $3\frac{1}{8}$ wide. It represents a figure of Death rising from out the open mouth of one of "den hellischen hunde." Around Death is twined a large serpent which darts forth its head towards the spectator's right hand and over Death's left shoulder. The tail curls through between Death's thighs. The latter extends his arms, and the staring skull seems to express the pain which is felt from the flames darting up around the legs of Death as he rises from the jaws of Hell. The head only of the Hell-hound is portrayed; the teeth, the bristles at the nostrils and the staring eye being the chief details.

The cut has been coloured. The serpent and hell-dog's head are green, the flames issuing from the mouth of the latter are rose madder, while Death himself is brown. A black border line encloses the design.

Directly above the cut are these four lines in German Gothic typographic characters—

"Diser spiegel ist gemain
Reich arm gross und klein
Edel gepurt jung und alt
Werdend all also gestalt."

Below the cut are the four lines—

"Viz richt got recht
Wie leyt der herr bey dem knecht
Reich und arm nun gond herbey
An schawent wer d'herr od' knecht sey."

A fifth and sixth line, apparently in continuation—

"Schawent an ir brüder all
Wie eüch die herberg gefall

are placed over the column of text on the right hand side of the lower half of the sheet, while the conclusion of the whole is at the top of the column of text on the right hand side of the sheet, viz.—

Damit hat das gedicht ain end
Got uns allen kummer wend."

On each side of the cut, and on the lower half of it, are lines of poetry and supposed wise sayings of illustrious men, as of Seneca, Chrysostom, Bede, Jerome, Magnus Albertus and others.

This text commences at the upper part of the left hand side of the sheet with the admonitory words from Death—

"Ie menschen all die hie für gand
Remend diser figur war und verstand
Dienent got und stichend die welt
Wann sy gept böses widergelt
Ich was eitwan schön und reich
Das man kaum fand mein gleich

Run bin ich mit türmen umbgeben
Das hon ich verschult mit meinem leben." etc. etc.

The account which Death renders ends thus—

"Setz dise klag in deinē müt
Schaff vor hin das duncht mich güt
Nach diser rede bitt got für mich
Hilft es nit mich so hilft es dich."

After some aphorisms from the sages come the name and address—

"Hanna hauser briefmaier zu Ulme."

[$14\frac{2}{8} \times 9\frac{6}{8}$ in.]

[Coloured.]

D. 117.

THE EMPEROR HENRY THE SECOND AND HIS CONSORT KUNIGUNDA.

LAST QUARTER OF THE FIFTEENTH CENTURY.

GERMANY.

(No. 201, WEIGEL.)



Our left hand stands the Emperor, Henry II., crowned and draped in a rich mantle. In his right hand is a golden sceptre; with the left hand the Emperor assists in supporting (along with his wife) the model of a church, having four towers—the Cathedral at Bamberg (?). On the right hand stands Kunigunda, crowned and draped in a long mantle. She holds a sceptre in the right hand, and supports with the left the before mentioned model. Below the latter and between the two royal figures hang two shields of arms. The shield on the left blazoning the arms of Henry, viz. the Bavarian chequers and imperial eagle party per cross; the shield on the right having on it the arms of his Consort, viz. a golden lion in a field sable. These arms answer also to the Earldom of Luxemburg. The ground is squared.

The print has been carefully coloured. The drawing is careful and correct, and the attitudes are good. The pose of the Empress is especially noteworthy, as is also her expression.

The pointed shoes of the Emperor Henry, the hatchings of the folds of the draperies, the colour of the sky, and the forms of the shields incline one to consider the time of production of this cut to be that of the middle of the second half of the fifteenth century.

Weigel considers the technic to be that of Upper Germany, but that the style of colouring adopted is not that of Ulm. The paper has not any watermark. An impression of this cut is stated by Weigel and Bartsch to be preserved in the Imperial Collection at Vienna.

In "Die Holzschnitte des 14 und 15 Jahrhunderts in Germanischen Museum," Nürnberg, 1874, the 124th plate is a facsimile of the present engraving. Below the design is printed on this copy—

"Titelholzschnitt der Reformation des Gerichtes der Dechancy des Thumstiftes zu Bamberg, 1488."

[$5\frac{5}{8} \times 4\frac{6}{8}$ in.]

[Coloured.]



DIVISION E.

EXCEPTIONAL PROCESSES.





E. 1.

CHRIST WASHING THE FEET OF HIS DISCIPLES.

An Impression in Paste—"Empreinte en Pâte"—"Teigdruck."

SECOND HALF OF THE FIFTEENTH CENTURY.

UPPER GERMANY.



HIS is an example of a little understood process of taking impressions from a metal plate engraved in relief. Specimens illustrative of the method of proceeding therein adopted are extremely scarce, and such as have reached our own time have undergone such changes and deterioration as often to render the subject even of the compositions difficult to make out. Under the title "*Empreintes en Pâte*," Passavant,¹ who has more fully described these peculiar prints than any other writer, notices three varieties of

the process of producing them. Of one only of these varieties does the Museum possess an example; hence we are here confined to its description alone.

At first sight the print before us exhibits but an indistinct design formed out of an elaborately involved series of lines of a deep ochraceous hue running over a ground of vandyke-brown colour, or a thin layer of asphaltum, bitumen, or animal glue. This design is enclosed within a running border of leaves, at the four angles of which border are rosette-like ornaments. The entire composition, which is somewhat irregular in its boundaries, averages $4\frac{1}{16}$ inches in height, and $2\frac{7}{8}$ inches in breadth. Of these dimensions nearly $\frac{3}{8}$ ths of an inch are occupied by the border. There is a margin of about $\frac{5}{8}$ ths of an inch wide of clear paper on three sides of the impression, and one of $\frac{1}{8}$ th to $\frac{2}{8}$ ths of an inch on the right hand side of it. At the extreme edges of the top and bottom margins are perforations made by a needle, with which the piece was sewn to the inner portion probably of the vellum cover of an old book.

On close inspection of the print in a strong light, the general forms of the design are capable of being made out with a little trouble. The subject represented appears to be our Lord washing the feet of His disciples. Standing figures of four of the latter are visible in the background; the heads, encircled by plain nimbi, being clearly to be made out. In the foreground to the right is another disciple, who is seated, and whose feet Christ is washing. The cruciform nimbus around our Lord's head is distinctly visible.

The forms and contours are defined by the light ochre-like portions of the

¹ "*Le Peintre-Graveur*," vol i. p. 102. See also "*Die Anfänge der Drucker-kunst*, etc.," von Weigel und Zestermann, vol. ii. p. 331.

imprint, within which are the superficial masses of the darker bituminous-like matter. The materials through the aid of which the imprint has been perfected must have been of a thick pasty, or glutinous character. These materials have cracked, peeled, and powdered away from the effects of time, damp and friction, and thus the appearance the specimen now presents must be very different from that which it once exhibited.

Passavant makes (vol. i. p. 103) the following observations on examples of and the method by which this variety of impression was produced—

“This very peculiar style of engraving comes before us in certain impressions (of rather coarse character) in relief on paper, which belong to the second half of the fifteenth century, and of which some examples have reached us pasted on the covers of books coming from Upper Germany.

“Their in general bad state of preservation scarcely allows of our forming a correct opinion as to how they were originally executed, but it is an error to suppose that they are impressions in sulphur on paper, since a number of these prints—particularly of those belonging to the Oettingen-Wallerstein collection in the château of Mahingen—become dissolved—so to speak—when water is employed to detach them from the covers of the books to which they are attached, while such as have been separated dry remain intact.

“From our own investigations in connection with certain well-preserved specimens, it appears to us that the procedure adopted was as follows. The metal plate, the intagliate parts of which had been previously filled with a coloured preparation—most frequently black,—of the consistence of paste, having been made warm, was impressed on paper prepared with yellow ochre, and thus the design came off in relief and of a dark colour. In the large masses of shadow the contours often become confounded together, blotchy spots taking their places. The face, the hands and other flesh parts were ‘peintes en blanc.’ Remains of gilding inform us that gold was used for certain ornaments, and we find in one instance that some metallic powder or a solution of copper was applied to the print. This application has not been preserved in the greater number of prints, which have a dirty and brownish tint.”

The present example was purchased at the sale of the collection of the Messrs. Smith in 1845, and when received was fixed on an old board, and accompanied by German woodcuts in a portfolio.

[4 $\frac{1}{8}$ × 2 $\frac{7}{8}$ in.]

E. 2.

SAINT PETER MARTYR.

Forms detached Black from a White Ground.

LAST QUARTER OF THE FIFTEENTH CENTURY.

GERMANY.

(No. 404, WEIGEL.)



SAINT PETER MARTYR stands erect, directed in action towards the spectator's left hand. He is draped in monastic habit, is tonsured monastically¹ and bears a nimbus. Across the head from the brow to the vertex runs the mark of the wound by which his martyrdom was effected. The Saint holds upright a short broad sword in the right hand, and a book in the left.

¹ On the “tonsure monastique” and the tonsure “du clergé séculier,” see Cahier, op. cit. vol. ii. p. 773.

As a whole the design may be described as in black relieved by a white ground; some of the forms nevertheless are given by white lines on a black ground. Such latter forms being seen, *e.g.* in the folds of the drapery, features, hair, wound of head, &c. The foreground consists of tufts of grass—black—relieved from a white ground.

The design is enclosed within an ornamental frame work or border $\frac{3}{8}$ ths of an inch wide. Along the centre of this border runs a sinuous branch bearing alternately sessile, crenate, and recurved leaves which come black off a white ground. All the whites in this print were in relief on the original metal, which is believed by Weigel to have been engraved for the purpose of producing some form of an impression in paste or *teigdruck*.

The present impression is a comparatively modern one, worked off simply in a thick black ink.

[4 × 2 $\frac{7}{8}$ in.]

[Uncoloured.]

E. 3.


THE LOVER.

Forms detached Black from a White Ground.

LAST QUARTER OF THE FIFTEENTH CENTURY.

GERMANY.

(No. 405, WEIGEL.)

N the middle of the print stands a young man stiffly erect and looking towards the spectator's left hand. He is draped in the costume of one of the better classes, or is even fashionably attired in relation to the taste of the time. His well-fitting surcoat—slit at the side—reaches in systematically arranged folds to the knees. It is tightly drawn in at the waist and retained over the hips by a girdle which the wearer holds up with the left hand. The youth has on tight hose and beaked or long-pointed shoes. On his head is a flat cap having long pendent strips of drapery, which fall to the shoulders.

The foreground is a grassy flowery bank. The background is enfloriated with stalks and flowers, black on a white ground. From the young man's right hand runs a long scroll which curving over his head descends behind him to a level with the calves of the legs. On this scroll with a white ground is the following inscription in well engraved black Gothic characters—

“*lîbe ist eine harte qual. Wer si nicht weiss ach deme ist wol.*”—*i.e.* “Love is a great sorrow. Happy is he who knows nothing of it.”

At the bottom of the print on a white margin immediately below the foreground are the words in large Gothic characters—

“*de lîbe wil mi mordē.*”—*i.e.* “Love will kill me.”

The original metal plate from which this comparatively modern impression has been taken is supposed by Weigel to have been engraved for a like purpose as was that of E. 2. The design and execution are very much those of a goldsmith engraver.

The print is alluded to by Passavant (vol. i. p. 234), who heads his account of it and of another print of the same kind with the title “*Figures en noir sur fond blanc.*” He continues, “a very singular kind of engraving is that which causes

figures to be relieved in the guise of silhouettes with white hatchings from a ground equally white. Two prints in this manner belong to the collection at Coburg." (Op. cit. i. p. 234.)

Weigel also describes this print of the "Lover" (No. 405, vol. ii. p. 334).

$[3\frac{7}{8} \times 2\frac{2}{8} \text{ in.}]$

[Uncoloured.]

E. 4.

THE ANGELIC SALUTATION.

Forms detached Black from a White Ground.

LATTER THIRD OF THE FIFTEENTH CENTURY.

GERMANY.



FACSIMILE by the "Amand-Durand" process of an unique print in the possession of Baron Edmond de Rothschild.

In this work a very peculiar method of technical execution has been adopted. The chief forms may be stated to be black relieved from a light ground, while the secondary forms are practically evolved light from a dark ground. The original engraving was on metal of a soft character.

In the technical execution of the engraving the parts of the design intended to appear light in an impression on paper were left in relief, and the dark parts were engraved in intaglio. The intagliate engraving may be seen to have been worked in parallel lines, cross-hatchings and dots. These cut out or hollowed parts of the metal received and retained the ink when the plate was made ready for printing from, while the parts in relief lost it as the plate was subjected to the usual preparatory cleaning. In some portions a close resemblance to the *manière criblée* has resulted, as also a general similitude to some of the more elaborately wrought sepulchral brasses.

The chief part of the composition is occupied with the subject of the Angelic Salutation which is represented as taking place within a room, the entire front of which is open to the spectator. The Virgin kneels at a desk on our right hand, and turns round towards the Angel who has entered on the left and kneels before Mary. From his right hand runs upwards a waved scroll, on which are the words in Gothic characters—

"Ave gratia plena Dominus tecum."

A vase with a lily stands on a table behind and between the Angel and Mary. Above at the apex of the pointed and double slanting roof appears the bust of God the Father from the clouds, from beneath which runs a ray of light downwards to Mary. At the end of this ray near the Virgin, and just touching the flower of the lily, is the Third Person of the Trinity in the form of a Dove, having a cruciform nimbus around the head. Between the Dove and God the Father is the Second Person of the Trinity descending, lying upon the ray in the form of a small undraped figure bearing a Cross. Around God the Son's head is a cruciform nimbus. Above the roof the scene of the "Visitation" is represented on the left hand, and that of the "Nativity" on the right. In the middle high up between the two is the Angel appearing to the Shepherds by night. He holds in his hands a scroll, on which is inscribed in an obscure and contracted manner, "Gloria in Excelsis Deo." These upper compositions are both small and inferior in artistic characters to the larger "Salutation" below, which in pose of the figures and in

the cast of the draperies, as also in the work of the nimbus and of the ornaments, displays much feeling and grace.

The parquetered or chequered floor or gaufre-like ground to the chamber has been symmetrically and carefully worked out, though it is mechanical enough, and the lines so entirely wanting in perspective that the whole hangs like a curtain, or as the diapered background of the old illuminations, instead of receding.

[$10\frac{1}{2} \times 7\frac{3}{8}$ in.]


[Uncoloured.]

E. 5.

WHOLE-LENGTH PORTRAIT OF MARTIN LUTHER.

SECOND HALF OF THE SIXTEENTH CENTURY.

GERMANY.

 MARTIN LUTHER, bareheaded, draped in a preaching gown and wearing large boots—the conventional Luther habit—stands erect, looking towards our right. He holds with both hands a book open, on which is inscribed—

“In silentio et spe erit fortitudo vestra—virtus mea in infirmitate perficetur.”

The figure is placed under a simple decorative archway, having a short supporting column on each side. On the capital of each column is a Genius bearing a shield. The shield on our left has on it the crossed swords of Saxony, that on the right a heart with a cross in it—called by some the arms of Luther. Below on a narrow scroll between the feet of the figure are the words MARTI LUTHE in small black Roman capitals on a white ground. Between this scroll and the lower margin of the print is the mark of Lukas Cranach, a winged serpent, here white on a black ground. On a small block between the right foot of the figure and the base of the lateral column are T K as open letters—white on a black ground.

A narrow black border line encloses the composition.

[$6 \times 3\frac{1}{2}$ in.]


[Uncoloured.]

E. 6.

WHOLE-LENGTH PORTRAIT OF PHILIP MELANCTHON.

SECOND HALF OF THE SIXTEENTH CENTURY.

GERMANY.

 ELANCTHON stands erect beneath a purely conventional and decorative archway supported by lateral columns, all after the same style as that of the architectural and ornamental vagaries of E. 5. He is bareheaded and draped in a loose, long coat with large sleeves, upright collar of fur, and with fur borders running down in front along the edges of the coat.

Melancthon holds open with both hands a book, the inscription on which is in parts only satisfactorily decipherable; it ends with the words "ora et labor." On the capitals of the columns are Genii with shields, as in E. 5. On the shield on our left is the Saxon "Rue," the arms of the Dukedom of Saxony. On the shield on the right is the brazen serpent on the tau cross. On a narrow scroll below, between the feet of the figure are the words PHILIP MELAN in small black Roman capitals on a white ground. On the upper face of a block between the left foot of the figure and the base of the column are I K as open letters—white on a black ground.

Between this scroll and the lower margin of the print is the mark of Lukas Cranach, as in the print just described. A narrow black border line encloses the composition.

[6 × 3½ in.]

[Uncoloured.]

At first sight it would appear that the original metal plates (or wood blocks?) from which the present impressions were taken, had been engraved in one and a like manner, as was the plate which yielded the impression of the Angelic Salutation, E. 4. But an examination of the *versos* of E. 5 and E. 6 will show that such was not the case. In the present instance—E. 5 and E. 6—the darks were left in relief on the original, and the lights were engraved in intaglio. In E. 4, as stated, the reverse method was adopted, *i.e.* the darks were engraved *en taille douce*, and the lights *en taille d'épargne*. A point of uncertainty, however, exists as to whether the original engravings of these two prints, E. 5 and 6, were on metal plates or on wood blocks.

Impressions (E. 5, E. 6) were described by Bruillot (vol. ii. No. 2587 [E. 6]), by Passavant (vol. i. p. 101 [E. 5 and 6]), and in Nagler's "Monogrammisten" (vol. v. No. 741 [E. 5 and 6]). Bruillot described E. 6 as being from wood; Passavant as "certainly from metal." In Nagler they are stated to be *metallschnitte*. To the latter statement is added the information that, "according to Börner the blocks (Stöcke) were not worked for the purpose of yielding impressions with black colour on white paper, but for bookbinders to use in ornamenting the covers of books" (op. cit.). On the whole we lean to the opinion that the originals were on metal and not on wood.

In the following prints included under E. 7 and E. 8, it may be observed that the contours, forms, and lights of the designs come off white from a black ground.

In E. 7 the original engraving was we believe effected on a soft metal plate, while as respects the members of E. 8 it was carried out on wood blocks. In both instances, however, the technic was that of copper-plate engraving, or was *en taille douce*, and not either in relief or *en taille d'épargne*. When the originals were inked, however, care was taken that the surfaces only should receive and retain the ink, the intagliate portions being kept free and clean, so that they might work off light in the printed impressions. It should be borne in mind that in ordinary engraving in intaglio on metal or *en taille douce*, the hollowed out parts receive and retain the ink and work off black from a light ground; here it is the opposite. Further, in ordinary wood engraving, though—as here—the cut out parts are kept free from ink, they can scarcely be said to bestow the forms which are the result rather of the parts left standing in relief, and which become inked in the process of printing, and dark in the worked off copy. It should be remarked, however, that in both cases it is the intention of the engraver to produce the design in black from a light ground, but that in effecting it he follows in each case an opposite method. In the prints now before us, the object sought was to produce the designs in white off a black ground, and to effect this the *surfaces* were printed from in both instances.

The process is negative as respects the inking in E. 7, and negative as regards the actual engraving in E. 8.

Both metal plates and wood blocks printed off with these negative intentions must have been inked and worked off in the *typographic* manner. Why such a peculiar and negative style—as M. Hymans has appositely termed it—should have been adopted, is difficult to say, unless we accept the theory of Hofmann.

In Naumann's "Archiv für die Zeichnenden Künste" for 1867 (Dreizehnter Jahrgang, S. 93) is a communication from this writer on "Ein merk würdiges Blatt des Meisters von 1466 nebst photographie." The print in question is described as one of octagonal shape in which the forms come off white from a black ground, a result evidently produced with the intention that the light and not the dark parts should be indicated by the technic.

"While ordinary engraving simulates—so to speak—the work of pen and ink drawing on white paper, here we have the imitation of drawings in white on a dark coloured paper, and of such as are not unfrequently met with belonging to the 15th and 16th centuries" (p. 94). . . . "The delicacy of the technic inclines one to the belief that it was produced on a plate of silver, a metal unquestionably used by the early engravers, who proceeded from the corporation of goldsmiths. Not anything is easier to blacken than silver; let us assume then that our engraver had a blackened silver plate before him, then the work of the point or needle would be that of laying bare the plain or shining metal, and at the same time to afford the engraver an idea of the character of the impression which would be obtained. Without wishing to maintain that the print was positively so produced, I would nevertheless point out what a difficulty it must have been for the earlier workers to have conceived the engraved metallic shining lines appearing as black printed ones, and how they must have striven to overcome this difficulty, a difficulty they could not obviate by a knowledge of any traditional method of procedure. Through the not uncommon—at that time—style of drawing heightened with white, and through a like effect produced by shining point work on a blackened metal plate, or point work on a polished one reflecting a dark object only, the idea might have been easily obtained of arriving at a similar effect by working off impressions in white colour."

Two impressions of the engraving illustrating Hofmann's paper are known, one example is at Darmstadt, the other is at Basle. Actual white colour appears to have been used in the printing, since the lights are stated to be impasted and raised above the dark ground. Hofmann continues—

"Though before stated that not anything similar is known, nevertheless the Saint Dorothea of the Brussels collection, described and illustrated by a facsimile two years back by M. Hymans, in the 'Documents Iconographiques,' must not be ignored.

"The learned Belgian investigator points out that in this example we have only an impression from a copper-plate worked off by the ordinary typographic press, and he has employed the happy term, 'negative impression' in connection with it, but which expression, however, is not applicable to the specimen we have been considering . . . The typographic press certainly offered the readiest means of obtaining from copper-plate engraving the effect of a drawing, heightened with white, without the use of white colour; all that was necessary was to place under it an engraved plate prepared with a like intention as was the one under consideration, one in which the lights instead of the darks should tell. Still, of such a print the only example known by me is that which H. Hymans himself adduces. It is the title page [E. 7] to the rare work 'S^t Benedicti Sermones pomerii de tempore de Pelbart de Themeswar, 1498.' (S. Graesse, v. p. 187.) Passavant (vol. i. p. 187) considers it to be a metal cut; Hymans looks upon it as an intagliate engraving on wood (*exécuted en taille douce sur bois*) or on a metal softer than copper.

"An impression of this print in good condition lies before me, and I hold it to be undoubtedly the case that here also the intention of working by the lights directed the graver" (op. cit. p. 97).

E. 7.

SAINT BENEDICT READING.

Forms detached White from a Black Ground.

LAST DECADE OF THE FIFTEENTH CENTURY.

GERMANY.



N illustrated title page bearing at the upper part the inscription in large engraved Gothic letters—

“Pomerium de sanctis. fratribus Pelbarti ordinis sancti Francisci.”

Below this superscription is an impression from a metal plate engraved in intaglio, in which the intagliate lines expressing the forms and lights of the composition have been made to come off white from a dark ground. The plate having been engraved—previously, perhaps, having been blackened—was inked and printed after the typographic manner.

The composition represents St. Benedict sitting at a desk reading. He is enclosed within a circular wattled fencing, within which are also three trees and smaller foliage. A large tree on our right hand bears fruit like apples. Between this tree and one on the left descends a large bird (raven?) from the left hand corner of the composition. A few horizontal clouds are in the sky. The Saint is tonsured, discalched and in monastic habit. At each angle of the print is a circular medallion which for about one fourth of its circumference intrudes within the limits of the composition. The medallions at the top contain the emblems of the Evangelists St. John and St. Luke. Those at the lower angles the emblems of St. Mark and St. Matthew. Below, the print has in manuscript of four lines, the following—

“Sum ex Libris Thomæ Farj Osterburgensis Marchiacj Cathed Ecclie Constantiensis sue centoris Emptp ibidem 48 cruciferis. 20 die Januarij. Anno D. 1. 5. 88.”

Then follow in two lines in manuscript, the words—

“Locī [?] Vicinos [?] Bambergē 1638.”

We assume the person here represented to be intended for St. Benedict from the presence of the raven [?] notwithstanding that the print forms the title to a work by a member of the Order of St. Francis.

“The wicked priest Florentius being filled with jealousy and envy at the superior sanctity of Benedict sent him a poisoned loaf. Benedict, aware of his treachery, threw the loaf upon the ground and commanded a tame raven which was domesticated in the convent to carry it away and place it beyond the reach of any living creature.” (“Legends of the Monastic Orders,” p. 24.)

It is probable that the original print was designed to accompany some treatise by St. Benedict.

Passavant, alluding to the print (vol. i. p. 101), remarks—

“On y voit un moine Franciscain lisant assis devant un pupitre, dans un jardin environné d’une haie. Dans des cercles, aux quatre coins, on voit les symboles des quatres evangélistes. In fol. Le style du travail et du dessin indique la fin du xv^e siècle.”

We presume that the impression of this print in the Brussels Library, a facsimile of which illustrates M. Hymans' memoir, is devoid of any title or inscription, since the author speaks of the work, of which the British Museum print bears the imprint (quoting from Passavant), as—

"Sans doute l'ouvrage *Sermones pomerii de tempore* de Pelbart de Themeswar (1498) cité par Graesse, *Trésor des pièces rares*, tome v. p. 187, Dresde, 1863."

In Rudolph Weigel's "Kunstlager Catalog," 26 Abtheilung, Leipzig, 1855, No. 20,067, is the following title, which shows the work of Pelbartius to have been somewhat popular—

"Pomeriū Sermonum de tempore Fratris Pelbarti de Temessvar de ordine minor de observantia. Hyemalis Estivalis. 3 Partes. Noribergæ. J. Stuchs impens. A. Koberger, 1519.—f. Pomerium Senonum quadragesimalium. 3 Partes. Noriberg, id. eod. 1518. 19.—Stellarium Corone benedictæ virginis Marie, etc. Norib. id. eod. 1518. f.

"Mit dem dreimal wiederholten, Holzschnitt von A. Dürer; die Taufe Christe, etc., Bartsch, App. 30. Heller, 1934."

Both Hofmann and Hymans, as also myself ("Introduction to the Study of Ancient Prints," vol. ii. p. 74), have somewhat misunderstood Passavant's views as to the technical execution of the present engraving.

Hofmann remarks, "Passavant regards it as *Metallschnitt*."

It is true that Passavant does allude to the print immediately following an account of engraving on metal—"A la manière des gravures sur bois," *i. e.* engraving in relief on metal—which constitutes in fact Passavant's "metall-schnitt." But, on beginning the description of the print of St. Benedict, Passavant breaks off from his previous subject in the following words—

"Un genre de travail tout particulier de la gravure sur métal est celui où l'on grave sur la planche avec des traits très-fins, de manière à produire, dans l'impression, l'effet d'un dessin fait avec des traits d'une grande finesse en blanc sur un fond noir." (Vol. i. p. 101.)

It would thus appear that M. Passavant, instead of considering the original of the St. Benedict to have been a metal plate engraved in relief, regarded it as one really worked in intaglio.

M. Hymans, without actually stating as much, yet seems from the following remarks to suppose that Passavant considered the St. Benedict print as an example of a metal cut engraved in relief.

"M. Passavant en outre, croit que cette estampe est un produit de la gravure sur métal. Nous ne croyons pas, pour ce qui nous concerne, que tel soit le cas, et si l'estampe de *Sainte Dorothee* précédemment décrite a pu nous paraître exécutée normalement sur cuivre et imprimée par les procédés de la taille d'épargne, cette fois au contraire nous avons sous les yeux une estampe exécutée—croyons nous—en taille-douce sur bois, ou à coup sûr, sur un métal plus mou que le cuivre." (Op. cit. p. 21.)

In truth the only difference, as it seems to us, between M. Hymans' and M. Passavant's opinions is as to the original engraving being on metal or on wood—"en taille-douce"—and this difference vanishes when M. Hymans concedes that it may have been executed, after all, "sur un métal plus mou que le cuivre."

Accompanying the memoir of M. Hymans are two photographic copies of the St. Benedict print, one is given as printed off exactly in appearance like the original, *i. e.* white from a black ground; the other is in the reverse way—black off a white ground.

"Désirant"—writes M. Hymans—"nous rendre un compte exact du travail de notre planche nous en avons fait exécuter une épreuve négative et cette épreuve, exécutée dans les meilleures conditions par transparence, à l'aide même de l'original appliqué directement, sur un papier sensibilisé, nous a donné pour résultat un travail tellement incomplet, qu'il nous a semblé inadmissible que la

planche ait été exécutée en vue des procédés ordinaires d'impression. Nous avons d'autre part constaté dans le trait, un ampleur et un accent, que ne donne point le cuivre." (Op. cit. p. 21.)

[Entire title-page, $10\frac{1}{8} \times 6\frac{1}{8}$ in.
Central composition, $7 \times 4\frac{3}{8}$ in.
Medallions $1\frac{1}{2}$ in. diameter.]

[Uncoloured.]


E. 8.

THE STANDARD-BEARERS OF SWITZERLAND.

Forms detached White from a Black Ground.

FIRST QUARTER OF THE SIXTEENTH CENTURY.

SWITZERLAND.

 EVEN cuts of figures in white contours on black grounds.

The following designs represent military standard-bearers holding aloft banners, on which in small squares at the upper parts are scenes from the Life of Christ, the remaining portions of the banners being intended to represent on them the armorials of certain Swiss cantons. The cantons here represented are Schwyz, Zug, Glarus, Basel, Schaffhausen, St. Gall, and Solothurn.

According to Passavant (vol. iii. p. 429, Nos. 118-130) there are altogether thirteen cuts, in the series of which the present seven form parts. As he does not mention Solothurn as being in the sequence there must be, we presume, at least fourteen cantons represented.

E. 8. 1. The standard-bearer of Schwyz advances towards the spectator's right hand. The subject in the square on the banner is Christ on the Cross, accompanied by Mary and John and some instruments of the "Passion." The rest of the banner is plain, but the subject on the small square may be supposed to represent or answer for the Greek cross on the red shield of this canton. Below and between the right knee of the figure and the right hand margin of the print is the word SCHWITZ in Roman capitals—white on a black ground.

E. 8. 2. The standard-bearer of Zug advances to the right. The scene on the square of the banner is a "Pietà." The transverse bar azure of the canton is represented by a broad, plain, black space running transversely across the middle of the banner. Between the legs of the soldier is the word ZUG in Roman capitals—white on a black ground.

E. 8. 3. The standard-bearer of Glarus is at rest directed towards our left. The subject in the small square on the banner is the "Resurrection." On the centre of the banner is a large figure of a tonsured Saint in monastic habit, and holding a large sword, point downwards, in the left hand. This figure is intended, we assume, for St. Fridolin, Abbot of Seckingen and Patron Saint of Glarus and of Elsaas. Near the left thigh of the soldier is the word GLARIS in Roman capitals—white on a black ground.

E. 8. 4. The soldier turns his back to the spectator, and looks over the right shoulder towards our left hand. The scene on the small square of the banner is the "Angelic Salutation," and on the general field of the banner are the arms of Basel. Close to the left knee of the figure is the word BASEL—white on a black ground. Below the left foot is the date 1521.

E. 8. 5. The soldier of Schaffhausen stands in the centre of the print, and looks towards our left. The scene on the small square of the banner is the

"Nativity." On the field of the banner is a ram rampant. Below, on a line with the knees of the figure is the word SCHAFHUSEN in Roman capitals—white on a black ground. One half of this word is on one side of the body, and the other half on the opposite side; below the latter half is the date 1521.

E. 8. 6. The standard-bearer of St. Gall advances quickly towards the right. The scene on the small square on the banner is Christ rising from a tomb, as in the "Mass of St. Gregory." On the general area of the banner is the rampant bear with collar of the town of St. Gall. The words .SANT. GALL. in Roman capitals—white on a black ground—are between the legs of the soldier.

E. 8. 7. The standard-bearer of Solothurn inclines towards our right hand, but looks the opposite way. The subject on the small square of the banner is a soldier adoring an apparition of our Lord. The rest of the banner is divided transversely into two parts, representing the gules and azure divisions of the arms of the canton. Below the right arm of the soldier is the word SOLOTUR in Roman capitals—white on a black ground.

These cuts do not bear any mark nor cipher of designer or engraver; but as Passavant observes—

"Il soit indubitable qu'elles appartiennent à Urse Graf et qu'elles soient traitées de même manière que la famille du satyre (No. 116), c'est-à-dire que la fond soit noir et les contours et les lumières en blanc."

The original engravings have been executed on wood blocks, the forms and lights being intagliate work, or work *en taille-douce*. The blocks were afterwards inked on the surfaces only, and the impressions from them worked off with the typographic press.

The present impressions were printed probably half a century after the blocks had been engraved. On E. 8. 1. and 2. is the watermark of a bull's head and stalk.

$[7\frac{1}{2} \times 4\frac{3}{8} \text{ in.}]$


[Uncoloured.]

E. 9.

A STANDARD-BEARER.

EARLY PART OF THE SIXTEENTH CENTURY.

SWITZERLAND.

 IN this cut the figure of a standard-bearer appears in the mass as black on a white ground. The contour lines, however, and the lights, nevertheless are white. The original block was, in fact, engraved exactly after the manner of the blocks of the prints just described (E. 8.); but this having been effected, the background was lowered or cut away, so that it might not receive the ink in printing, and hence in the impression it came off white.

The soldier advances towards the spectator's right hand; he holds aloft a small banner in his right hand. Part only of this banner is to be seen; on the lower portion of it is the mark of a W. Not any date is affixed. A black border line encloses the figure.

The present cut must surely be the print by Urse Graf, mentioned by Passavant (vol. iii. p. 430, n. 131), notwithstanding some discrepancies between the present print and his description—

"131. *Un porte-étendard.*

"Il s'avance vers la droite, coiffé d'une barette richement ornée des plumes

d'autruche et élevé de droite à gauche un petit étendard dont on ne voit qu'une partie marquée du millésime 1527. Sans monogramme. La figure sur fond blanc est noire avec les contours et les lumières en cieux."

[8 × 4 $\frac{5}{8}$ in.]

[Uncoloured.]

E. 10 (1 and 2).

A SEPULCHRAL BRASS TABLET.

FIRST DECADE OF THE SIXTEENTH CENTURY.

GERMANY.



THE following two reduced photographic copies of a sepulchral brass are here noticed, on account of the marked illustration they afford of the different appearances which impressions from one and the same engraved plate would present when the latter has been inked and printed from in opposite methods, or in what may be termed positive and negative manners. Here, of course, the photographic process has been made to produce a similar effect, and which as presented to us may render the previously described examples and the comments thereon more comprehensible to the reader.

The original brass or latten (messingen) plate is a sepulchral terral tablet over the grave of the Duchess Sidonia (or Zedena), consort of Duke Albert of Saxony, daughter of King George Podiebrad of Bohemia, ancestress of the Royal House of Saxony.

This brass lies in the Cathedral of Meissen in the chapel founded by the Elector Friedrich the Brave. It bears the date 1570 as that of the year in which the Duchess died. The design of the work has been attributed to Albert Dürer.

The present photographic copies are a fifteenth of the size of the original metal plate. Accompanying them is a small tract (E. 10. 3.), having the title "Die mittelalterlichen gravirten messingenen Grabplatten insbesondere in den Domen zu Meissen und Freiberg. Von Heinrich Gerlach. Freiberg." No date, but *circa* 1867.

A prospectus (E. 10. 4.), which is also associated with them, has the title, "Photographien von Original-Abdrücken mittelalterlicher gravirter messingener Grabplatten in 15 facher Verkleinerung. Herausgegeben von Heinrich Gerlach. Freiberg in Sachsen, 1867."

In these works some interesting information is given of several important sepulchral brasses and their dates. From E. 10. 3. the following is extracted—

"In the whole of the present latten sepulchral tablets the forms are represented by contour and shadow lines, engraved in intaglio on the smooth surface, after the manner of copperplate engraving. A plate thus engraved might consequently be compared to a large copperplate engraving, and must have presented a very fine appearance, since the engraved intagliate work was afterwards filled up with a black asphaltic substance, while the general surface of the plate was brightly polished.

"The inscriptions on many of these plates, however, have been produced in an opposite manner, since the surrounding metal or ground of the letters of inscription has been deeply cut away, so that the letters are in relief, or are raised as in a wood engraving. This mode of representation, as one opposed to that of the intagliate engraving above described, may be legitimately termed 'Metallschnitt.' (P. 5.)

"The plates here enumerated [*i.e.* the Meissen brasses, of which the Sidonia plate is one] engraved in the manner of the Freiberg sepulchral tablets, with two exceptions, are nevertheless distinguished in their technic by the circumstance that the engraved or intagliate lines do not appear to pass with sharp edges, but with rounded ones, into the flat surface of the plate, as for example, the xylographer endeavours to accomplish in delicately gradated spots. Two of these plates exhibit also a transition to relief work, though in a very superficial manner." (P. 8.)

[$6\frac{6}{8} \times 3\frac{5}{8}$ in.]


[Uncoloured.]

E. 11.

A CRUCIFIXION.

FIFTEENTH CENTURY.

GERMANY.

ITHER a photograph from a "rubbing" or an impression by mechanical printing from a lithographic stone which had received a photograph on its surface. That the print is not a simple rubbing is evident from its *verso*.

The original engraving must have been on a metal plate. The subject is the Crucifixion, the general design of which is contained within an ornamental framework or border, having symbols of the Evangelists at the top and bottom, and figures of bishops at the sides. The latter were intended, perhaps, for the four Fathers of the Latin Church, though one, St. Jerome, was not a bishop.

The forms come truly black off a white ground, yet certain details appear to come off white from a black ground, in consequence of the smallness of the superficial area of the true ground which is present as sharp lines only, and as if cutting out the figures.

The inscriptions though obscure are clearly not in reverse, but read *right*, and the Blessed Virgin is on the right hand side of the cross.

[$11\frac{3}{8} \times 9\frac{7}{8}$ in.]


[Uncoloured.]

E. 12.

ADAM AND EVE EATING THE FORBIDDEN FRUIT.

FIRST HALF OF THE SIXTEENTH CENTURY.

GERMANY.

HIS print is apparently an impression from an etched iron plate, the work of Hans Burgmair the younger. The technic has been so managed that some of the forms appear to come white off a black ground, and others black from a white one. The dotted *criblé* characters of the background was produced probably by stopping out the white punctuations with some fatty matter before the mordant was allowed to act upon the plate.

The subject is treated in a somewhat peculiar manner. Adam and Eve are seated opposite each other on the stumps of large trees. Each holds an apple in the hand, which they seem conversing about before partaking of it. Between them is the fruit tree, around the stem of which is coiled the serpent with a human face. The design is included within a narrow ornamental border.

[$4\frac{2}{8} \times 6\frac{6}{8}$ in.]

[Uncoloured.]

The following four prints have a very peculiar appearance. This arises from the circumstance that the engraved intagliate parts of the original metals representing the lights, work off black in impressions when such plates are inked and printed from in the copper-plate manner.

It should be remarked in the first place that from the inscriptions being in *reverse*, and certain right hand actions being performed with the left hands, it is clear that the original metal plates were simply ornamental or pictorial ones, and were not intended to be printed from. In the engraving of these ornamental plates the lights were produced by working over the metal at the proper places a series of small conical depressions or punctations, the polished sides of which would reflect the light brilliantly, if the angle of incidence of the illuminating rays was properly managed relatively to the point from which the spectator was to view them.

The flat surface or ground of the metal which was unworked on would remain under such circumstances non-reflecting or dark. Now if such a plate be taken, and ink be forced into the depressions, and the surface of the plate be afterwards cleaned, such plate being printed from would yield an impression in which the lights of the original design would be the darks of the impressions, and the darks of the former would be the lights of the latter. To obtain an impression from one of these plates, which should present much the like effect as produced by the plate itself, the inking—if we may so speak—of the plate should be performed with a white or light colour, and the plate then worked off on paper of a dark ground. Or the plate might be inked and printed in the typographic manner, care being taken that the ink did not enter the engraved lines.

E. 13.

THE ANGELIC SALUTATION.

SECOND HALF OF THE FIFTEENTH CENTURY.

ITALY.



MODERN impression from an ornamental metal plate, engraved in the punctiform manner. Everything being in *reverse* indicates that the original engraved metal was not intended to be printed from. This curious example is noticed by Zani, "Enciclopedia Metodica," vol. xvi. p. 279; Cicognara, "Memorie Spettanti, etc.," p. 93; Zanetti, "Le Premier Siècle de la Calcographie," p. 142; Passavant, "Peintre-Graveur," vol. i. p. 357.

The following account is taken from Zanetti, *ut supra*—

"'The Annunciation,' by Buonincontro da Reggio. Not anything is known of this master except that he was a goldsmith, a native of Reggio, a small town in the Duchy of Modena, and flourished during the second half of the XVth century. Zani, when recording his name in the catalogue forming the first part of his 'Enciclopedia Metodica,' promises to allude to him again in the second part of that

work, under the article, 'Annunciation of the Virgin;' but this section has not yet been published.¹

"Of the works of Buonincontro we possess the present example only, and which, even as it seems, was not intended to appear in the form of an impression.

"The angel kneels on the right; is winged, has the head encircled with an aureole, a lily in the right hand, and a banderole in the left, on which may be read the words in reverse, in semi-Gothic characters—'AVE . GRATIA . PLENA . DOMINUS . TECUM.' The Virgin is kneeling, also, on the left; the head is veiled and ornamented with an aureole; the hands are joined, and the body is encircled by rays. Before her is a table, covered over with a large embroidered cloth, on which is a book. Above, in the centre, is God the Father in half figure, as an aged and bearded man, with a large aureole. Ten cherubim surround him. A ray of stars, or of small sparks, emerges from the middle of the aureole, arrives at the ear of the Virgin, near which may be seen the Holy Spirit in the form of a dove. On the side of the Virgin is a bed; by that of the angel are two trees; and the background is studded with stars. In the foreground is a row of plants in flower, and in the left hand corner a rabbit erect on his hind limbs.² This design is included within two pillars or columns, ornamented with foliage interlaced with bands. On the capitals of these columns are two winged angels, who raise two curtains. The lower part where the columns rest, and which have for their bases two other capitals reversed, represents an uneven foreground. Above may be read the inscription, 'BONIMCONTRVS DE REGIO FECIT,' the letters being in reverse.

"Tiraboschi was the first to allude to this print, in the sixth volume of his 'Biblioteca Modenese,' p. 521; Zani mentions it only; Bartsch and Ottley were ignorant of it. Cicognara, in his 'Mémoires sur la Calcographie,' p. 94, inserted a letter of Mons. Charles Malmusi, director of the Modena Museum, giving a description of the print in question.

"The latter is punctated or dotted, after the method termed *Opus Mallei*, of which we shall see other examples among the works of Julio Campagnola. The gradations of shade and of light are indicated by the density and contiguity, more or less considerable, of the punctations. But the peculiarity which specially distinguishes this print is the circumstance that, instead of the shadows appearing dark, it is the lights which are punctated, and in such manner that to produce the usual effect in an impression it would be requisite to print off the plate in white on a dark paper. This peculiarity is the more striking since the contours of parts which should be in shadow are entirely wanting; by this a very disagreeable effect is produced, particularly in the case of the hands and the faces of the figures.

"The plate from which the present impression was taken was of *laiton*, and belonged to the late Abbé Bianconi, secretary to the Academy of Fine Arts at Milan. The mechanism of the engraving, and the reversed state of the letters of the inscriptions, appear to indicate that the plate was not intended to be printed from, but only to be gilt or filled with some whitish substance throughout the entire punctated surface. This hypothesis assumes more probability on observing that a silver hook was soldered to the upper part of the plate, which latter had also a staple at the lower portion, by which a lamp might be affixed. In fact, it was found in a monastery, where for several centuries probably it was used in Service, and from whence it was not removed until the beginning of the present century. Opportunity was then taken to work off a small number of impressions, of which the example we are now describing was one, and which is perfectly fresh and well conserved." (Op. cit. p. 142.)

[13 $\frac{3}{8}$ × 12 $\frac{5}{8}$ in.]

[Uncoloured.]

¹ Not any further notice was accorded to this print by Zani that we can discover.

² On the rabbit and hare as emblems see Cahier, op. cit. vol. i. p. 46.

E. 14.

CHARLES THE FIFTH.

SIXTEENTH CENTURY.

GERMANY.



MEDALLION portrait of the illustrious Charles V., Emperor of Germany and King of Spain, born at Ghent in 1500, and dying at the Monastery of St. Just in Estremadura, in the year 1558.

The portrait is nearly a half-figure directed towards our left. The Emperor is bareheaded, but has a wreath of laurel leaves around the head. He is clad in armour, the breast plate being ornamented in arabesque. Around the neck is the ribbon and order of the Golden Fleece. A scarf crosses the breast. The Emperor bears erect a double-edged straight sword in the left hand, and rests the right hand on the top of an imperial orb. The portrait is included within a circular ornamental border. Across the medallion at the upper part, on a level with the nose and ear of the figure, is the inscription—

CAROLVS · V · IMPER

in reverse.

In the impression before us, the lights of the original engraved metal plate have become darks, while the shadow gradations are lights in proportion. The actions—it should be noted—are in reverse; the pose is to the left, the sword is held in the left hand, and the inscription above is in reverse. The technic is after the *manière pointillée*, even the *lines* of the armour are only apparently continuous, as an examination of them with a lens will show.

The paper is old book paper having a bull's head, stalk and star for watermark.

The medallion was evidently engraved as an ornamental plate only, and was not intended to be printed from.

[Diameter of circle $5\frac{7}{8}$ in.]

[Uncoloured.]

E. 15.

A DUKE OF SAXONY.

SECOND HALF OF THE SIXTEENTH CENTURY.

GERMANY.



PORTRAIT of John Frederic, Duke of Saxony.

The figure is scarcely more than a bust, in action directed towards the left, the arms being raised and placed on a table in front of the figure. A half open book lies between the hands on the table. The Duke wears a small flat cap and a rich brocaded surcoat, over which is a broad fur collar. Narrow ruffles encircle the wrists. On the background above the right shoulder of the Duke is a shield with shield of pretence, whereon are blazoned the arms of Saxony, &c.

Above the Duke's head are three lines of inscription, the letters being small Roman capitals in reverse, viz.—

"DER GERECHTE MUS VIL LEIDEN. ABER DER HERR
HILFT IHM AYS DEM ALLEN.
PSAL: 34."

Below the figure on a broad margin are five lines of inscription to the following effect, in small somewhat ornamental Gothic characters in reverse—

"Der Durchlauchtigst Hochgeborn Fürst und Herr, Herr Johans friderich Hertzog zu Sachsen und geborner Churfurst Landegravē in Düringen und Marggravē zu Meyssen ist um Sonabends den 3 tag des Mertzzen in dem 1554 ihare zu Meymar seliglich in Gott entschlafft."

On the background above the left shoulder of the figure is the date 1555 in reverse; below this are the capital letters *IK* in reverse.

The reversed position of the letters of inscription and the character of the technic indisputably show that the original metal plate was an ornamental or pictorial one, and not one engraved for the purpose of being printed from.

The engraving was effected *à la manière pointillée*, the punctations being very dense and contiguous in the higher lights, which circumstances have rendered the latter very dark in the impression on paper. The letters of the inscriptions even have been engraved mainly in the same manner, though here and there, perhaps, a line may be discovered.

[8½ × 6 in.]

[Uncoloured.]

E. 16.

PORTRAIT OF LUTHER.

SECOND HALF OF THE SIXTEENTH CENTURY.

GERMANY.



BUST portrait of Martin Luther, born at Eisleben in 1483, and dying in 1546.

The figure is turned towards our right hand, the arms being raised and placed on a narrow table or ledge in front of the figure. An open book lies between the hands. Luther is bareheaded and wears a preacher's gown. On the background over the right shoulder of the figure is a shield suspended by an ornamental hanging. On this shield is a rose within a circle, in the middle of the rose is a heart, and within the heart is a cross. On the opposite side, over the left shoulder, is a similar shield hanging, the shield, however, bearing an "Agnus Dei."

Between the ornamental suspensories of the shields are the following words in two lines, in small Roman capitals—

"PESTIS ERAM VIVUS
MORIENS ERO MORS TUA PAPA."

Below the shield on our left hand is the date 1550, and under this are the capital letters *IK*. The letters and numbers are all in reverse.

On a broad margin below the narrow table or ledge on which the arms of the figure and the book rest is the following inscription in small Gothic characters, in five lines and all in reverse—

"Nach Christi unsere Lieben HERRN gebürt Adtst ihar den xviii tag des

Hornüings ist der heilige doctor Martinus Luther eyn Prophet des Deutschen Landes als er lviij alt——zu Eisselebenn in Gott versterhen." [sic.]

The technic of the original engraved plate from which this impression was taken was like that of the last described print, and the plate was similarly an ornamental or pictorial one, and not intended to be printed from.

On the present example, as in the previous one (E. 15), are the small capitals *ix* below the date. These letters it is probable refer to Hans Kellertaler or Kellardarler, a goldsmith engraver at Dresden, working during the second half of the sixteenth century.

On the print of the Emperor Charles V. (E. 14), these letters are absent, but it is most likely that the original work was produced by the same master.

Concerning the Kellertalers, goldsmith engravers of Dresden, Nagler's "Monogrammisten," vol. iii. p. 443, No. 1176, may be consulted.

[$6\frac{3}{8} \times 4\frac{6}{8}$ in.]

[Uncoloured.]





APPENDIX.





APPENDIX.

THE series of prints from the copper plates of the *Corona Lucis* of Aix-la-Chapelle, described on pages 15 to 30 inclusive, was stated (p. 24 and note 2) to form "a sequence of impressions from the oldest engraved copper plates which have as yet been printed from, with one limited exception." This exception has now to be described. The specimens illustrating it came before notice only after the MS. of the foregoing pages was in the hands of the printer—too late, in fact, to permit of allusion to them except in the form of the note above referred to.

The date of the engraved copper plates of Aix-la-Chapelle may be placed at about the beginning of the latter third of the twelfth century. The impressions now before us have been printed from metal plates which bear a date coming within the first third of the same century. The latter plates formed the front and back of the upper part of a processional Cross, which in its foundation was of wood, probably. Over the front and back of the upper or true cross part, these metal plates were fastened; holes once admitting the screws being now seen as white circular spots on the edges of the impressions, particularly in the impression from the plate which overlaid the back of the true cross portion.

APPENDIX I, a.

THE impression of the upright limb of the Cross measures $13\frac{6}{8}$ in. in height, by $1\frac{6}{8}$ in. in width; the transverse member is 9 in. long by $1\frac{6}{8}$ in. broad. These dimensions are added to slightly in the impression from the backplate by an edging of the metal which was turned over and fastened to the slightly bevelled edge of the foundation material of the Cross—whatever that may have been. At the bottom of the upright limb both of the back and front plate projects a tang three inches long, which may have been fixed externally around the top of the supporting staff of the Cross.

The impression (App. 1, a) from the front plate of the Cross presents the following appearances. At that part of the upright limb where the cross-beam traverses it Christ is represented, seated on a bow within an elliptic aureole $3\frac{7}{8}$ in. high, by $2\frac{3}{8}$ in. broad at the widest part. A cruciform nimbus is over our Lord's head; He raises the left hand in benediction, according to the Greek

manner, and supports with the other hand a closed book on His right knee. Our Lord is draped in a tunic girded at the waist. Above His left shoulder is the Greek A and over the right one the ω . Below the figure of Christ is an effigy of the Evangelist St. Matthew. He appears as an angel youth supporting a book in the left hand and raising the right one until it touches with the tips of the fingers the lower acuminate end of the elliptic aureole of the Saviour. The head with nimbus is thrown back as the Evangelist looks intently up at Christ. St. Matthew is draped in a close-fitting tunic, girded at the waist, and stands with bare feet on the upper part of a circle or sphere, which is cut off horizontally above the lower end of the upright limb of the Cross. A space is thus formed between the circle and the end of the Cross on which are represented two short staves flory *en saltire*.

In the triangular space at the top between the staves is part of a date (in reverse characters) viz.:—M · C; in the triangle on our right hand is the second part, viz.,—x x, and on the left is the remaining portion, viz., viiii., *i.e.* = 1129. At the lowermost portion are the words “m̄se. Aprl—” *i.e.* *mensse Aprilis*.

On the tang below, at the end of the Cross, is the following inscription in contracted forms, in Roman capitals—

“VOS . QUI ME VIDETIS . ROGATE DEUM . PRO EO . QUI ME FECIT.”

Above the figure of the Saviour is the creature-symbol of St. John. The eagle's head, with nimbus, is directed upwards towards heaven, to receive with opened beak the divine afflatus or inspiration. In the claws below is a closed book.

On the transverse limb of the Cross are the creature-symbols of St. Mark and St. Luke. Along the edges of the limbs of the Cross runs a “keyfret” border, rather more than the eighth of an inch wide.

The figures and accessory forms are in outline only, the masses coming off white from a dark ground. The general ground is rendered dark in tone by an ingrain of minute circles all over the face of the original metal.

APPENDIX I, b.



HIS the impression from the *verso* plate of the Cross presents a rich effect from the general work, though the human figures on it are of very mediocre character.

On the surface of the limbs of the primary or actual Cross a second and much smaller Cross is represented lying. The members of this secondary cross are $\frac{3}{8}$ ths of an inch wide. The upright limb stops at nearly 3 inches from the top of the primary Cross, and at 2 inches from the bottom of it. The transverse limb is short of the primary Cross at each end $1\frac{2}{3}$ ths of an inch. In the spaces thus left between the under and overlying Crosses are figures. Above is the figure of an angel, holding in the left hand a dependent thurible by the chain, and in the right a crosslet fitchy. At the bottom is an undraped male figure, seated, raising his hands, and looking upwards. By his right knee are the letters ADA in reverse, which imply probably ADAM. Within the space at the end of the transverse limb on our right is a bust of the Virgin; in the space on our left is a bust of St. John.

The figures and forms are, as in those of the other impression, in outline only, and come off light from a darkened ground, the latter being deepened in tone by ingrained circles.

The secondary Cross is defined by a narrow double-lined edging. Over the face of the limbs runs a series of large eight-rayed floral ornaments, there being eight on the upright face, and six on the transverse one.


Much of the richness of effect which appears in this impression (App. 1, b) is due to the *fond sale* and burr resulting from the oxidation which the metal edging of fixation has undergone. This edging, with its soft, dark, velvety burr, throws up the engraved Cross in an artistic manner.

[With tang 17 × 9 in.]

[Uncoloured.]

APPENDIX 2.

(*Antea*, page 42, A 3.)

N the sale catalogue of the collection of engravings belonging to Franz Josef Grafen von Enzenberg, disposed of at Vienna in March, 1879, the following item occurred—

“No. 246. WOLFGANG AURIFABER, 1477. Mary with the Child adored by the Abbot Ludwig. Bartsch, x. p. 16. 13. A very fine and extremely rare impression from the original plate, *with the decorative passe-partout*.”

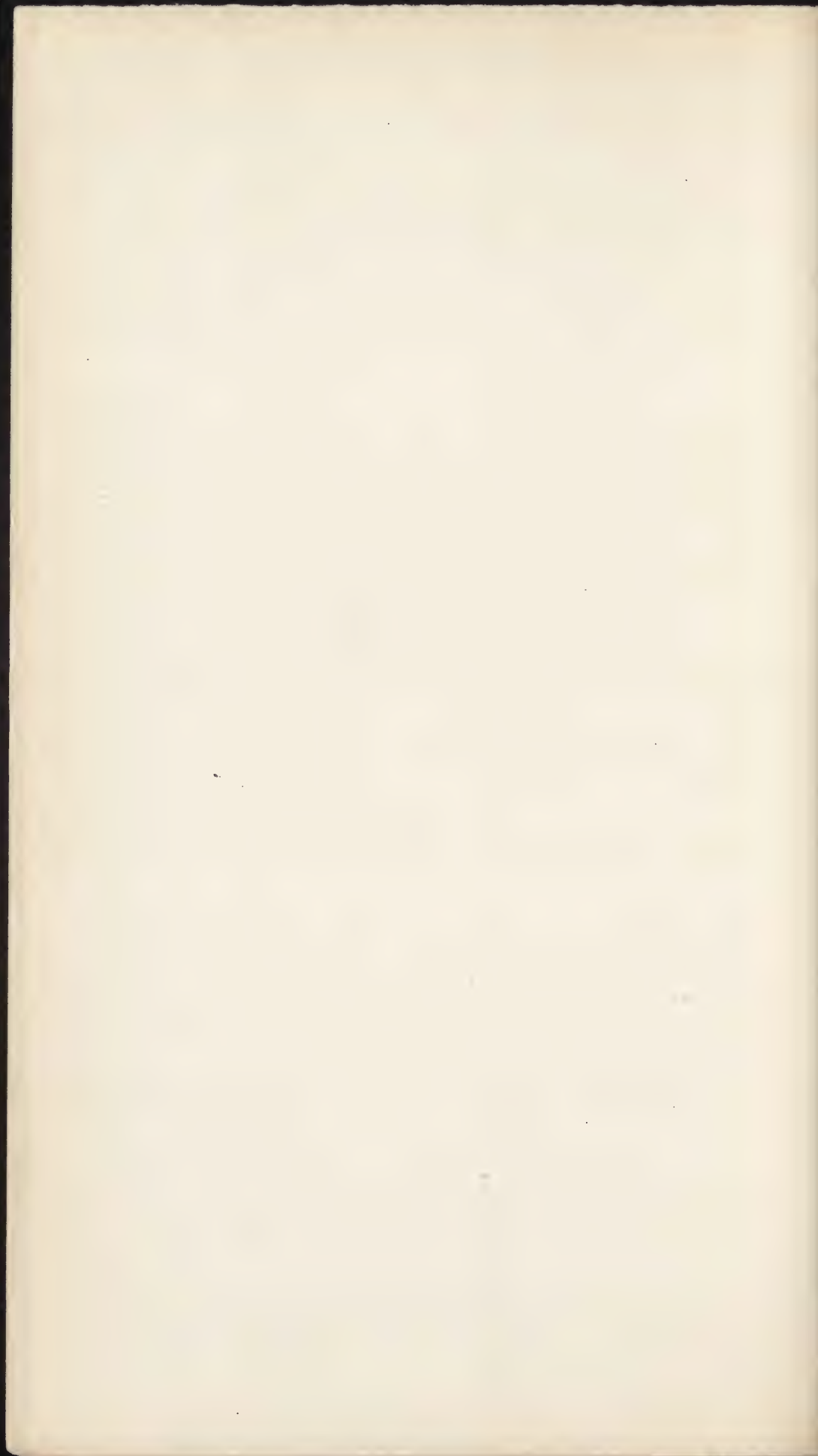
(The italics are our own.) We regret not having had an opportunity of examining this particular example.

FINIS.



INDEX.







INDEX TO PROPER NAMES.



BBOT LUDWIG, 42,

43.

Abraham, 211.

Adam, 334.

Adam and Eve, 325.

Agatha, St., 129.

Aja, 105.

Alfonso, Duke, 130.

Alvin, 51, 198.

Ames, 183.

Andrew, St., 96.

Angelico, 5, 6.

Angelo, Michael, 6.

Anna, 92.

Anthony, St., 97, 133, 259, 277.

Apollonia, St., 159.

Astle, 183.

Augsburg, 5.

Augustine, St., 161.

Baldus, 84.

Baptist, John the, 252, 253, 254.

Barbara, St., 115, 116, 131, 135, 158, 279.

Barbarossa, Frederick, 24.

Beatrix, Empress, 26.

Beaumont, Sir George, 206.

Bechemsted, 202.

Becker, 78, 302.

Benedict, St., 320, 321.

Berjeau, 174.

Bernard, 54.

Bernhard, St., of Clairvaux, 99, 260.

Bernhardino, St., of Siena, 98.

Bernhardinus Milnet, 99.

Bethemsted, 202, 205.

"Beths," 201, 205.

Beyschlag, 198.

Bianconi, Abbé, 327.

Birkenstock, 195.

Bocholt, Franz von, 9.

Bock, Dr. Fr., 15, 16, 130.

Botticelli, 6.

Bradshaw, 218.

Brentano, Madame, 195.

Bridget, St., of Sweden, 280.

Brigida, St., of Kildare, 159.

Brigitta, St., 196.

Britton, 83.

Brulliot, 318.

Büchling, 308.

Buonincontro da Reggio, 326, 327.

Burgmair, 325.

Cahier, the Abbé, 8.

Caiaphas, 232.

Campagnola, 327.

Carpenter, 177, 180, 242.

Caraglio, 242.

Catherine, St., of Alexandria, 117, 118, 119, 120, 131, 136, 158, 281, 282.

Cebes, 306-308.

Charlemagne, 26.

Charles V., 328.

Chatto, 196, 203, 204.

Christ, 212.

Christopher, St., 100, 101, 102, 261.

Christus, Petrus, 193.

Cicognara, 326.

Cimabue, 6.

Clark, 145.

Cleodolinda, 105, 263.

Cracherode, 182.

Cranach, Lukas, 317.

Crapelet, 195.

Dante, 6.

Davidson, Dr., 58.

Davis, 148.

Da Vinci, 6.

De Bruyne, M. Aug., 49.

De Fleury, Rohault, 154.

Delaborde, Henri, 50, 72.

- Delaborde, Léon, 195, 203, 204, 206, 207.
 Derschau, 78, 302.
 Dibdin, Dr., 71, 78, 164, 174, 191, 198.
 Didot, F., 54.
 Didron, 8, 19, 26, 213.
 Dismas, 82.
 Docen, 209.
 "Doctor Mellifluus," 261.
 Domenichino, 130.
 Dominic, St., 5, 285.
 Dorothea, St., 121, 158.
 Dorothee, Sainte, 321.
 Duke of Saxony, 328.
 Dupré, Jean, 54, 55.
 Dürer, Albert, 9, 254, 297, 321, 324.
 Duvet, 130.

 Eastlake, Lady, 8, 146.
 Eckert de Homberch, 192.
 Elizabeth, St., 247.
 Ellis, F. S., 96.
 Erasmus, St., 133.
 Ernst, 26.
 Eugenius, Pope (1440), 147.
 Eyck, Van, 5.

 Falkenstein, 174.
 Ferrari, Gaudenzio, 80.
 Fleury, Rohault de, 8.
 Florentius, 320.
 Florian, St., 263.
 Foillian, St., church of, 29.
 Francia, 6.
 Francis, St., of Assisi, 5, 103, 104, 212.
 Frederic Duke of Saxony, 328.
 Fridolin, St., 322.
 Frisi, 81.

 Gaignat, 177.
 Gamundia, Johannes de, 302.
 Gaudenzio Ferrari, 80.
 Gayler von Keyzersberg, 190.
 Geffeken, Johannes, 58, 294, 296.
 George, St., of Cappadocia, 105, 263.
 George, St. (and the Dragon), 206.
 George III., King, 177.
 Gerlach, H., 324.
 Gervais, St., 170.
 Gesmas, 82.
 Giotto, 8, 80.
 Graesse, 319, 321.
 Graf Urse, 323.
 Graves, R. E., vii.
 Gregory the Great, 5.
 Grimm, 189.

 Grosse, 308.
 Grüniger, 164, 190.
 Guido, 128.

 Hans Burgmair, 325.
 Hans Hauser, 310.
 Hans Kellertaler, 330.
 Hans Schläfer, 296.
 Hans Schawr, 296.
 Hector Schöfler, 237.
 Heinecken, 174.
 Heller, 168, 173.
 Henry II., Emperor, 310.
 Herodias, 253.
 Hertwig, Abbot, 25.
 Hezilo, Bishop, 25.
 Hofmann, 319, 321.
 Holtrop, 107.
 Homberch, Henri Eckert de, 192.
 Hubert, St., 274.
 Hupfuff, 189, 190.
 Husenbeth, 8.
 Huth, Henry, Esq., 96, 106.
 Hymans, 48, 49, 319, 321.

 I.H.S., 98.
 I. D., the Master, 193.
 Ilg, 51.

 Jackson (Chatto), 174.
 James, St., the Greater, 255.
 Jameson, Mrs. Anna, vi., 8, 127, 199.
 Jerome, St., 52, 110, 160, 268-273, 325.
 Jerram, C. S., 308.
 Jesus, 211, 212.
 Joachim, 249.
 Joanna, 222.
 Johannes de Gamundia, 302.
 John, St., 231.
 John, St., Baptist, 252, 253, 254.
 Joseph, St., 247.
 Josi, 177.
 Judas Iscariot, 32, 41.
 Judæus Philo, 301.
 Justina, St., of Padua, 129.
 of Antioch, 129.

 Kandel David, 308.
 Kellertaler, Hans, 330.
 Kolmar, 5.
 Konrad von Würzburg, 159.
 Kunigunda, 310.

 Lacroix, 197.
 Laurence, St., 111.

Lazarus, 213.
 L Cz., the Master of 1492, 130.
 Leo, the Franciscan, 104.
 Leyden, Lukas Van, 9.
 Lilly, 218.
 Lippi, Filippino, 6.
 London, 202.
 Longinus, 79, 221.
 Longperier, 49.
 Lücke, Dr., 128.
 Ludwig, Abbot, 42, 43, 335.
 Luther, Martin, 317, 329.
 Lysons, 206.

 Maberly, Reverend Joseph, 127.
 Macharius, St., 133.
 Macheronta, 253.
 Malmusi, 327.
 Margaret, St., 136, 159.
 Martin, St., 112, 134.
 Martin Luther, 317, 329.
 Mary of Egypt, 283.
 Mary Magdalene, 228.
 Masaccio, 283.
 Master I D, 193.
 Master L Cz, 130.
 Master of 1457, 30.
 Master of 1464, 9.
 Master of 1466, 9, 148, 319.
 Master T K, 317.
 Master W, 323.
 Maugerad, 99.
 Maxentius, 118.
 Maximin, 118.
 May, 198.
 Mechenen, Israel Van, 81.
 Meister Stephan, 170.
 Meister Wilhelm of Cologne, 160, 170.
 Melancthon, 317.
 Michael Angelo, 6.
 Michael, Archangel, 90.
 Millington, 8.
 Molina, 52.
 Moses, 209.
 Müller, Dr. Conrad, 308.

 Nagler, 224.
 Nicholas, St., 134.
 Nicholas, St., of Tolentino, 161.
 Nicol, 83, 84.
 Nürnberg, 5.

 Oberspachius, 225.
 Orcagna, 6, 8.
 Os, Peter Van, 191.
 Ottley, W. Y., 174.

Passavant, 48, 206, 207, 313, 321.
 Pater, 5.
 Paul, St., 255.
 Payne (and Foss), 181.
 Pearsall, R. L., 124.
 Pelbart de Themeswar, 319, 320, 321.
 Peter, St., Martyr, 275, 314.
 Petrarch, 6.
 Pfister, 68.
 Philo, Judæus, 301.
 Piper, 8.
 Plebanus, Johannes, 168.

 Quentel, 147.
 Quix, 26.

 Raphael, 6.
 Regiomontanus, Johannes, 304.
 Regensburg, 254.
 Reid, Andrew, 189.
 Reid, G. W., 130, 205.
 Renouvier, 196.
 Riker, 29.
 Roch, St., 113, 135, 257.
 Roger van der Weyden, 193, 205.
 Rohault de Fleury, 154.
 Roland, 196.
 Rosalia, St., of Sicily, 284.
 Rothschild, Baron Edmond de, 84, 97.
 Rubens, 257.
 Ruelens, 170.

 Salomé, 253.
 Sarto, Andrea del, 297.
 Schawr, Hans, 296.
 Schläfer, Hans, 296.
 Schnaase, 25.
 Schöffler, Hector, 237.
 Schongauer, Martin, 9, 80, 205.
 Sebastian, St., 114, 135, 163, 235, 259,
 275.
 Selené, 105, 263.
 Sidonia, Duchess, 324.
 Siena, Master of, 7.
 Bernardino of, 98.
 Simeon, 92.
 Smith, Messrs., 314.
 Snellaert, 192.
 Solon, 301.
 Sotheby, 174, 182, 183.
 Spencer, Earl, 183, 195.
 Stephan, Meister, 170.
 Stephans, 29.
 Stephaton, 82.
 Stephens, F. G., 214.
 Stevens, 181.

Stöger, 70, 72.

Symonds, 7.

T, Master, 276, 277.

T K, Master, 317.

T T (watermark), 194.

Themeswar, Pelbart de, 319, 320, 321.

Theophilus, Presbyter, 51.

Thésée, 277.

Thompson, Edward Maunde, vii., 218.

Thompson, Major, 183.

Thompson, Sir Peter, 183.

Timperly, 182.

Tiraboschi, 327.

Titian, 5.

Tory, Geofroy, 54, 55.

Twining, Miss, 8, 154, 220.

Tyrwhitt, Rev. St. John, 8, 16.

Ulm, 5.

Ulrich, St., 198.

Urse, Graf, 323.

Ursula, St., 159.

Valdarfer, 189.

Van Eyck, 5, 170.

Van Os, Peter, 191.

Vanpraet, 100.

Verard, Antoine, 54.

Vernon, Lord, 181.

Victor Hieronymus, 307.

Vinci, Leonardo da, 6, 242.

Von Enzenberg, Grafen, 335.

Von Murr, 195.

Vostre, Simon, 54, 55.

W, the Master, 323.

Waagen, 41, 84, 241, 274.

Weigel, 43, 64, 71, 174.

Wessely, 8.

Westminster, 205.

Wethamstede, 202, 205.

Weyden, Rogier van der, 81, 193.

Wibert, 29.

Wilhelm Meister, 41.

Wilhelm Meister, of Cologne, 160, 170.

Wilkinson, 147.

Wilson, 181.

Wohlgemuth, 9, 254.

Wolfgang, St., 278.

Wolfgangus, aurifaber, 42, 43, 335.

Y. H. S., 155.

Zanetti, 326.

Zani, 326.

Zeiner, Günther, 254.

Zestermann, 64, 174.





INDEX TO SUBJECTS.



BBOT, 42.

Abraham, Sacrifice of, 211.

Ackermann, Professor, 215.

Acorns, 155.

Actions in reverse, 10.

Ædes Althorpianæ, 194.

"Agnus Dei," 252.

Aix-la-Chapelle, Corona lucis of, 15, 333.

Aleuin, Bible of, 17.

Alpha, 16.

Alphabet figured, 9.

Alphabet in figures, 200.

Althorp St. Christopher, 195.

Amiens, carvings at, 127.

Angelic salutation, 17, 238, 316.

Anna, St. (with Virgin and Child), 241, 242.

Anna, St., and Virgin, 249.

Annunciation, 17, 238.

"Anonymous" prints, 170.

Anopistographic, 173.

Antonius Cross, 277.

Anthony's, St., fire, 277.

Antichrist, Life of, 184-187.

"Αντίχριστος," 184.

Apparition of Christ, 290.

Appendix, 333.

"Apocalypse" of Al. Dürer, 9.

Apocalypsis Sancti Johannis, 183.

Apocalypse, 231.

Archæologia, 124.

"Arms" of Christ, 152, 215.

Arrangement of subdivisions, 11.

Ars Moriendi, 9, 169.

Arsenal, Library of, at Paris, 197.

Art, Sacred and Legendary, 8.

Arte Moriendi, Tractatus de, 192.

L'Artiste, 195.

Artists of Netherlands, 205.

Assumption of the Blessed Virgin, 94, 240.

Assumption of Mary of Egypt, 283.

Athelstan, Psalter of, 17.

Athenæum, 235, 278.

Aurifaber, Wolfgang, 335.

"Ave Verum," 83.

O : ΒΑΡΚΤΑΕΥΣ, 217.

Bamberg, Cathedral of, 310.

Basle, Collection at, 319.

Beatitudes, the, 21.

Benedictional of St. Ethelwold, 154.

Bernard, the St., of the Paris Cabinet, 99.

Bernardinus, the, of 1474, 49.

Bible, Mazarine, 79.

Biblia Pauperum, 9, 169, 173, 180, 181, 182, 183.

"Biblia Sacra Latina" (1478), 96.

Bibliotheca Spenceriana, 164, 194.

Bilder-Catechismus, der, 58, 294, 296.

Black on white ground, 314.

Books of Hours, 52, 53.

Bottles, Chinese, 147.

Brasses, sepulchral, 324.

Brasses at Freiberg, 324.

at Meissen, 324.

Brussels Print, the, 167.

Burgundy, School of, 274.

Buxheim St. Christopher, 195.

Byzantine Style, 50.

- Caiaphas, Christ before, 232.
 Camaldoli, 7.
 Canticum Canticorum, 9, 158.
 Cantons, Swiss, 322.
 Card, Christmas, 147.
 Cards, playing, 155.
 Carol, Christmas, 18.
 Cebetis Tabula, 306-308.
 Centurion, the, 79, 80.
 Champ fleury, of Geof. Tory, 55.
 Christ, apparition of, 290.
 "Arms" of, 152, 215.
 enthroned, 231.
 as the Gardener, 228.
 before Herod, 148.
 as conqueror over Death, 66.
 on the Cross, 74, 151, 152, 197,
 220, 221, 222, 223, 224, 225,
 226.
 flagellation of, 149.
 Infant, 146.
 Infant, and Virgin, 156.
 before Caiaphas, 232.
 the piercing of His Chest, 220.
 stripping of, 150.
 treated symbolically, 212.
 washing the feet of His disciples,
 313.
 Life of, 238.
 Christian Iconography, 8.
 Christmas card, 147.
 carol, 18.
 Christopher, St., 194.
 Buxheim, 167.
 of 1423, 167, 195.
 the Paris, 195.
 Church, Elizabeth, at Breslau, 129.
 Cipher, the Sacred, 98, 155, 235,
 236.
 "Coberger Bible" of 1478, 96.
 Cohort, prostration of, 33.
 Commandments, the Ten, 57, 292.
 trespass of them, 58.
 Composite effects, 317.
 Consanguinity, tree of, 136.
 Corona lucis of Aix-la-Chapelle, 15, 24,
 333.
 Coronation of the Virgin, 95.
 Creature-symbols, 16.
 Cross and the Blessed Virgin, 223.
 Christ on the, 151, 152, 220, 221,
 222, 223, 224, 225, 226.
 double, 145.
 patriarchal, 145.
 tau, 152, 226, 234, 277.
 Antonius, 277.
 Cross, Egyptian, 277.
 a processional, 333.
 Crucifixion, 79, 325.
 "Crucifixion of the Mazarine Bible,"
 79.
 Crux ansata, 277.
 Cuts, metal, 141-144.
 "Dance of Death" (Lübeck), 113.
 Darmstadt, 319.
 Death, 237.
 mirror of, 309.
 of the Virgin, 94.
 Decretals of Gratian, 136.
 Deutsches Kunstblatt, 207.
 Devil, the, 32.
 Directorium, Pastoral, 296.
 Divisions of Subjects treated of, 11.
 Dominican Saints, 285.
 Dominicans, genealogical tree of, 285.
 Dorothea, St. (Brussels Coll.), 319.
 Douce Collection, 89.
 Dresden Cabinet, 206.
 Duel, a judicial, 123.
 Durandus, 297.
 Dutch Print, 301.
 Early plates, 15, 24, 333, 334.
 "Ecce Homo," 85, 86, 215, 216, 217,
 218, 233.
 Effects, composite, 317.
 Egyptians, ancient, 147.
 Eicheln, 155.
 Elizabeth Church, Breslau, 129.
 Emblematic figure of the World, 305.
 Emblems of Saints, 8.
 Emperor Henry II., 310.
 Empreinte en Pâte, 313.
 Enderiste, 184.
 Entkrist, 184, 185-190, 289.
 English print? 242.
 Ethelwold, St., Benedictional of, 154.
 Evangelists, symbols of, 16.
 Exceptional processes, 311.
 Fathers, Latin, of the Church, 95.
 Figured alphabet, 9, 200.
 Fire, St. Anthony's, 277.
 Flagellation of Christ, 149.
 Flagellation and Mockery, the, 218.
 Flemish prints, 132, 158, 163, 180-
 183, 191, 193, 245, 248, 249, 250,
 251, 255, 256, 262, 280, 283.
 Fleur-de-lis, 19.
 Fond sale, 335.

Forbidden fruit, eating the, 325.
 Formschneider, 168.
 Francis, St., Order of, 212.
 Freiberg, brasses at, 324.
 French prints, 90, 112, 136, 219.
 Frescoes, 6.

Gabriel, Angel, 19.
 Gardener, Christ as, 228.
 Gazette des Beaux-Arts, 73.
 George, St., and Dragon, 263.
 Germanischen Museum, 310.
 Glands, 155.
 Gratian, decretals of, 136.
 Gregory, Mass of St., 106, 108, 109, 264-268.

Heart, Sacred, 251.
 "Helgen," 9.
 Hermits, 297.
 Herod, Christ before, 148.
 Hildesheim, 25.
 Holy women lamenting, 38.
 Holzschnitte alter deutscher Meister, 78, 302.
 Horace, the, of 1498, 164.
 "Hortus Conclusus," 126, 158, 167.
 Hours, books of, 53, 54.
 Human life, ten periods of, 298.
 Hypnerotomachia, 204.

IĈ, XĈ, 217.
 Iconography, Christian, 8.
 Image prints, 9.
 Impression in Paste, 313.
 Incarnation of the Word, 127.
 Incoronata (I'), 245.
 Incunabula, special, 13.
 Indulgence, 264, 265, 291.
 Infulæ, 112.
 Inscriptions in reverse, 10, 327.
 Instruments, &c., of Passion, 152, 233, 237, 251.
 Intercessory, Saints, 256, 258.
 Introduction (General), 5.
 (to "Manière Criblée,"), 47.
 (to Metal Cuts), 141.
 (to Woodcuts), 168.
 Italian Print, 326.

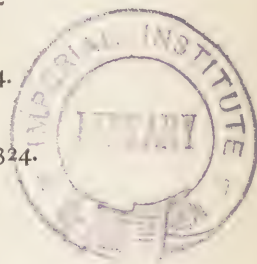
Jerome, St., the Lion of, 111.
 Jerome, St., penitence of, 271, 272.
 Jerusalem, heavenly, 26, 27.
 Jesus, Company of, 98.
 Jesus, youthful, 211.

Jews, 41.
 Judgment, the Last, 229.

Kalendar, 302-304.
 Kalendar of Regiomontanus, 304.
 ΚΕΒΗΤΟΣ ΠΙΝΑΞ, 306-308.
 Kings, the Three, 18.
 Kolloff, 144.
 Königsberg, Kalendar, A.D. 1474, 303.
 "Kunstblatt" Deutsches, 207.
 Kunstblatt, 209.

Ladye Church at Munich, 278.
 "Large dotted manner," 10.
 Last Judgment, 229, 230.
 Latin Fathers of the Church, 95, 325.
 Lazarus, raising of, 213.
 Legends of the Blessed Virgin, literature of, 128.
 Life of Christ, 238.
 Life, periods of, 298.
 Light as a symbol, 25.
 Lights become darks, 327.
 Ligulæ, 112.
 Lily and Virgin, 17.
 Limbus, 39.
 Livres d'Heures, 52, 53.
 Loin cloth, Virgin applying, 37.
 Loin cloth and Virgin, 219.
 Longinus, 79, 80.
 Lover, 315.

Madonna (in Gloria), 91, 239.
 Magi, 18.
 Mallei opus, 327.
 Man, Seven Ages of, 301.
 Manière Criblée, 10.
 Manière Criblée, prints in the, 47.
 Manière pointillée, 328.
 Manner, the large dotted, 10, 47.
 Malines print, 167.
 Maria addolorata, 250.
 Mary by the Cross, 223.
 Mary, Seven Joys of, 71.
 Mass, canon of the, 224.
 Mass of St. Gregory, 106, 264-268.
 Master of 1457, 30.
 Mazarine Bible, 79, 83.
 Meditationes de Turrecremata, 194.
 Meissen, brasses at, 324.
 Metal cuts, 141-144.
 Metallschnitte, 141-144, 318, 321, 324.
 Middle Ages, 4, 8.
 Mirror of Death, 309.
 Mirror of Penitence, 294.



- Monogram, Christian, 16.
 Mount, Sermon on, 21.
 Munich, church of our Ladye, 278.
 "Munich Passion," 71.
 Museum, Germanischen, 144.
- Nagler's Monogrammisten, 276, 277.
 Nativity, 246.
 Negative and reverse engraving and printing, 313-330.
 Netherlands, artists of, 205.
 Nimbus, 213.
 Notnunft, 123.
 Nothzucht, 123.
- Omega, 16.
 "Opere interrassili," de, 51-52.
 "Opere punctili," de, 52.
 Opus mallei, 327.
- Paris St. Christopher, 195.
 Passe-partout, 335.
 "Passio Christi," a, 64.
 "Passio Christi," of Munich, 71.
 "Passion" of 1457, 30.
 Passion in the *Manière Criblée*, 64.
 Passion, instruments, &c., of, 152, 233, 237, 251.
 Paste, impression in, 313.
 Pâte, empreinte en, 313.
 Patrum Vitæ, 149.
 Penitence of St. Jerome, 271, 272.
 Penitence, Mirror of, 294.
 Phallie worship, 277.
 Piercing the chest of Christ, 220.
 Pietà, 227.
 Playing cards, 155.
 Polish print, 307.
 Porta Crucis, church of, 107.
 Prints, from very early plates, 15, 24, 333, 334.
 Prints from plates of the year 1129, 335.
 Prints from plates, A.D. 1165-1170, 15, 24.
 Print of 1457, 30.
 Print of 1477, 42, 335.
 Prints, "Anonymous," 170.
 Print, the Brussels, 167.
 Burgundian, 274.
 Dutch, 301.
 English? 242.
 Italian, 326.
 Malines, 167.
 Polish, 307.
- Prints, Flemish, 132, 158, 163, 180, 181, 182, 183, 191, 193, 220, 245, 248, 249, 250, 251, 255, 256, 263, 280, 283.
 Prints of Frankish Netherlands, 200.
 French, 90, 112, 136, 219.
 Prints in the *Manière Criblée*, 47.
 Processes, exceptional, 311.
 negative, 313-330.
 reverse, 313-330.
 Processional cross, 333.
 "Purification," the, 92.
- "Quindecim Signa," 184, 187-189, 191.
- Rabbit and Hare, 327.
 Renaissance, 4.
 "Reposo," 247.
 Resurrection, 20.
 Reverse, inscriptions and actions, 10, 15, 327.
 engraving and printing, 314-330.
 effects, 314-330.
- Rosary, 291.
- Sacred cipher, 155, 235, 236.
 Sacred Heart, 251.
 Saint Jerome, epistles of, 52.
 Saints, Dominican, 285.
 emblems of, 8, 285.
 intercessory, 256, 258.
 various, at St. Ulrich's, Augsburg, 199, 200.
- Salutation, angelic, 17, 125, 238, 316, 326.
 with attendant unicorn, 125.
- "Salvator Mundi," 89.
 Saxony, Duke of, 328.
 House of, 324.
- "Schatzbehalter," 254.
 Sebaldus, St., crucifix in church of, 76.
 "Selen Würtzgarten," 189.
 Sepulchral brasses, 324.
- Sermon on the Mount, 21.
 Sermones de Themeswar, 319, 321.
- Seven Ages of Man, 301.
- Signum tau, 277.
- Solomon, Song of, 158.
- Sotheby's "Principia," quoted, 131.
- Speculum humanæ salvationis, 193.
- Standard-bearer, Swiss, 323.
- Standard-bearers of Switzerland, 322.
- Sterf boeck, dat, 191.
- Stripping of Christ, 150.
- Study of Ancient Prints (work on), 195.

- Style, Byzantine, 50.
 Gothic, 50.
 of Van Eyck, 51.
- Subjects treated of, 11.
- Swiss Cantons, 322.
- Swiss Standard-bearer, 323.
- Switzerland, Standard-bearers of, 322.
- Symbols, creature, 16.
 of Evangelists, 16.
- Tablets, sepulchral, 324.
- Tabula Cebetis, 306-308.
- Taille douce, 318.
 d'épargne, 318.
- Tau cross, 152, 226, 234, 276.
- "Teigdruck," 313, 315.
- Temperas, 6.
- Ten Commandments, 292.
- Ten periods of human life, 298.
- Thausing, 254.
- The "Dotted Manner," 10.
- Θεός, 277.
- Thorns, wreath of, 66.
- Three kings, 18.
- Tonsure monastique, 314.
 du Clergé séculier, 314.
- "Tree of Consanguinity," 136.
- Trinity, the Holy, 20, 145, 233.
 Italian, 145.
- Turrecremata, Meditationes de, 194.
- Ulrich, St., Church of, 198.
 saints at, 199.
- Unicorn as a symbol or emblem, 127.
 and the Blessed Virgin, 125.
- Venetian painters, 7.
- Virgin, assumption of, 94, 240.
 coronation of, 95, 245.
 death of, 93.
- Virgin and Child, 239, 240, 244.
- Virgin and Child enthroned, 245.
 in glory, 248.
 of 1477, 42.
 by Wolfgang, 42.
- Virgin and Infant Christ, 156.
- Virgin with St. Anna, 249.
 and female saints, 158.
 Infant Christ, and St. Anna, 241,
 242.
 and loin cloth, 37, 219.
 at the side of the Cross, 223.
 in sorrow, 250.
 and unicorn, 125, 128.
 legends of, 128.
- Vitæ Patrum, 149.
- Vittæ, 112.
- Watermarks (Biblia Pauperum), 177.
- Watermarks, 194, 243, 323, 328.
- Weiberkampfes, 123.
- White on black ground, 318, 320, 321,
 323.
- Woman's Duel, 124.
- Wood-blocks, ancient, 198.
- Woodcuts, 167.
- Woodcut of 1418, 167.
 of 1423, 167.
- Word, Incarnation of, 127.
- World, emblematic figure of, 305.
- A.D.
 1129, prints from plates of, 334, 335.
 1165-70, prints from plates of, 15, 24.
 1406 (?) the prints of the year, 72.
 MS. of the year, 72.
 1446, Master of, 31.
 1451, Master of, 31.
 1457, Master of, 30, 32, 41.
 1466, Master of, 148, 319.
 1477, print of, 42, 335.





INDEX TO SOME SPECIAL TOPICS.



- AGES of Man, 298.
Alphabets, figured, 203.
Antichrist, and the 15 signs of the Last Judgment, 184.
Anthony, Saint, and St. Sebastian, 259, 275.

Cards, New Year and Christmas, 146.
Catechisms, pictorial, of the 15th and 16th centuries, 292.
Christopher, Saint, 168, 194.
Coronæ luminariæ, or crown luminaries of the Middle Ages, 25.
"Criblée Manière," early prints in the, 99.
—— connected with MS. and typographic texts, 71.
Crucifixion, the, 81.

Derschau, Baron, 78.
Duels, judicial, 123.

Exceptional methods of engraving and working off impressions, 313.

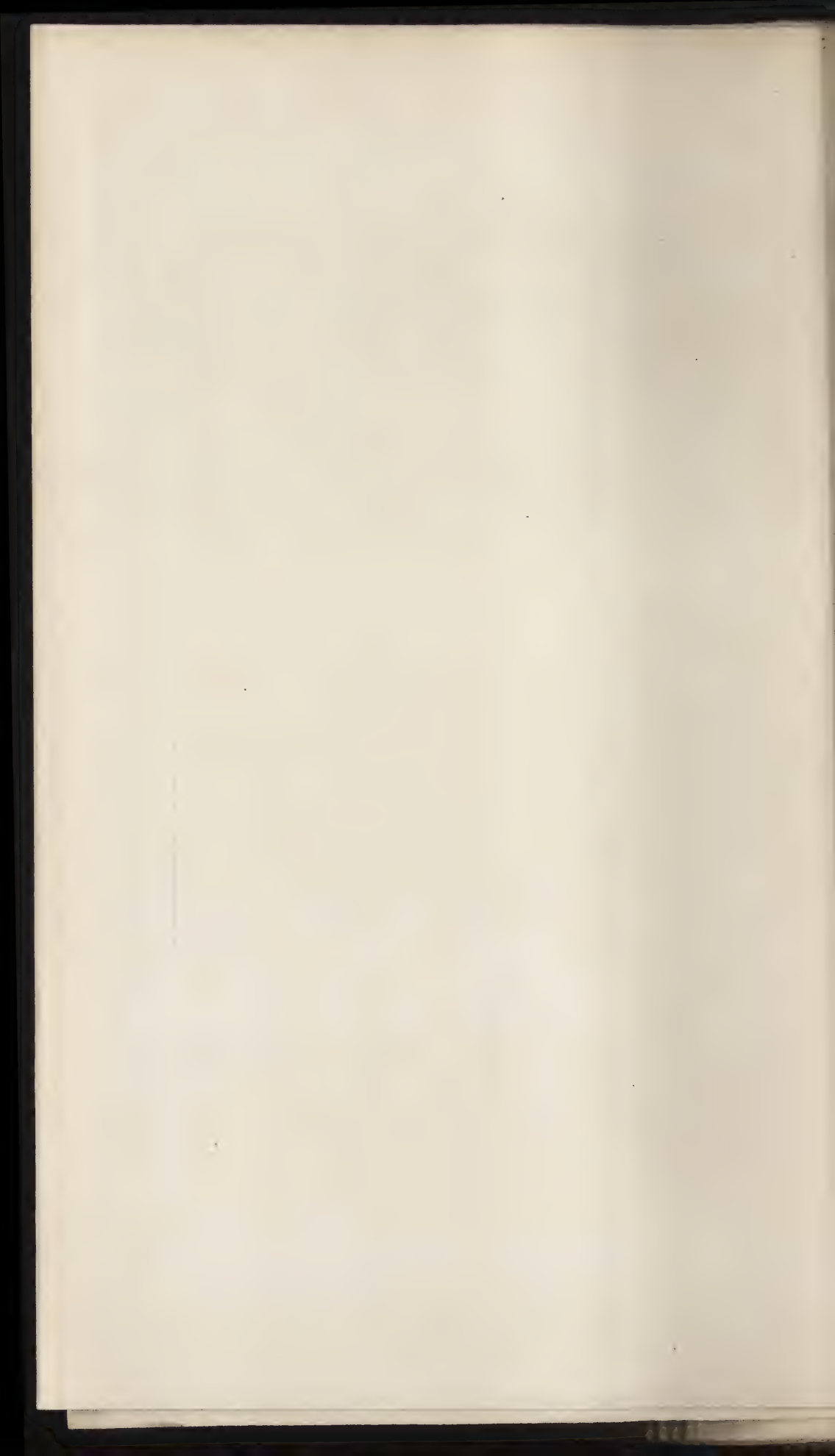
Facsimiles, 130.

Gregory, Saint, Mass of, 107.
"Hortus Conclusus," 158.
Impressions from early engraved plates, 334.
Kalendars, 302.
Limbus, descent into, 39.
Manière Criblée, 71, 99.
Mass of St. Gregory, 107.
New Year and Christmas cards, 146.
Nimbus, 212.
Passion, instruments of the, 152.
Saints, Dominican, 285.
—— Intercessory, 256.
Sebastian and Anthony, Saints, 259, 275.

Tau, the, 234-276.
Virgin, the blessed, 93.
—— and Unicorn, 125.
Unicorn and Virgin, 125.

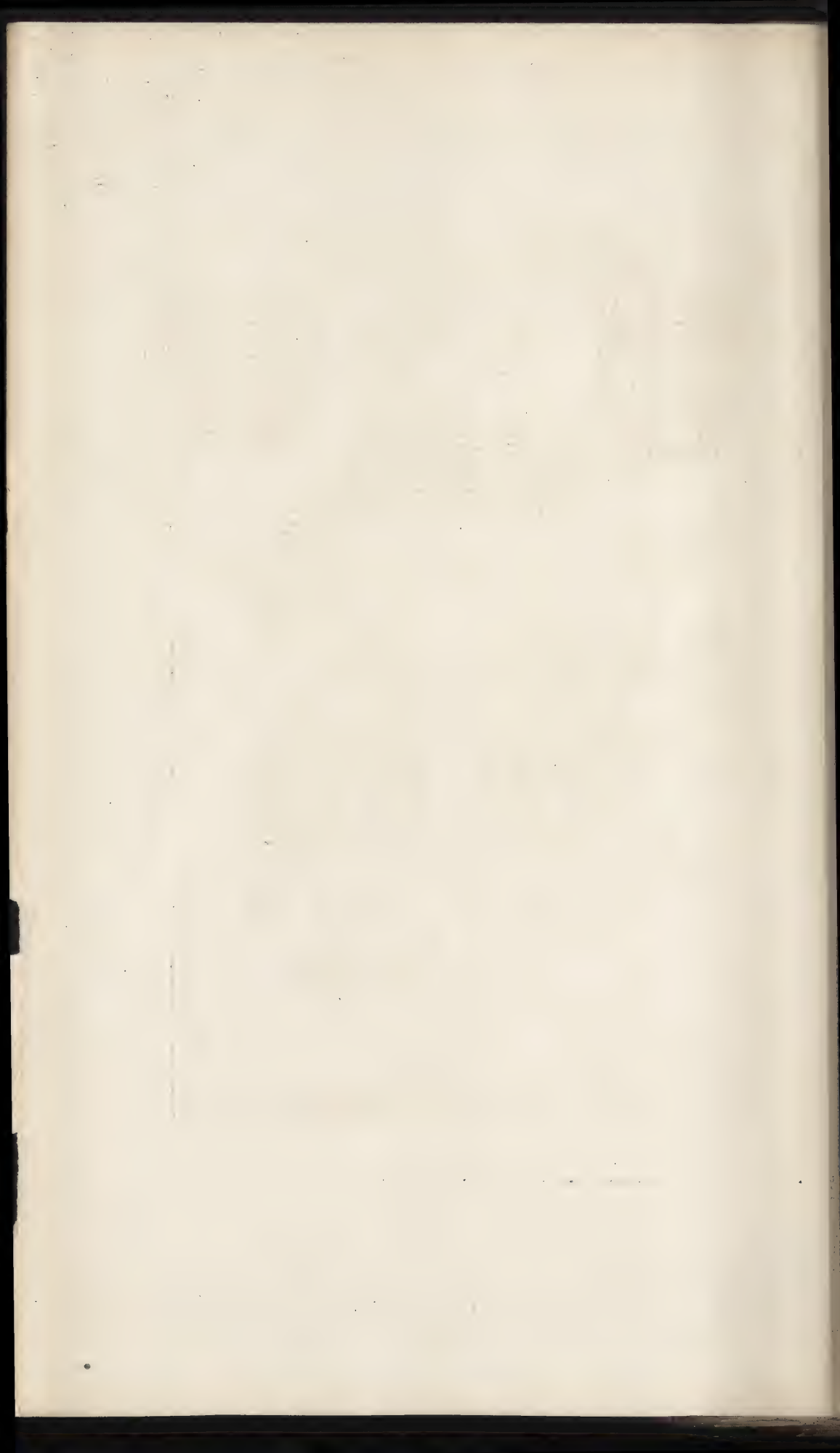
















VIII.





O herre ihu xpe anbet ich dich am crucez hangenden ein durm kron vff dem heigert
 graden Ich bit dich dz du crucez mich erloß vom schlachenden rangel O herre ihu xpe an
 bet ich dich am crucez verwunden mit gall vnd essich getrencket Ich bit dich dz du mit wu
 den sigend ein armenige meiner sel. Amen O herre ihu xpe ich bit dich Inß grab getege
 malt nitzen vnd wolriachenden salben gesalbet Ich bit dich dz du tod sig nimm leben
 O herre ihu xpe güt hirt behalt die gerechten die sündere rechtterig vnd erbarm dich aller
 gloubigen totten vnd biß gnedig mir sündere Amen O herre ihu xpe ich bit dich vmb d
 trübsheit wollen dines lebens die du für mich dürstigen hast gehit am crucez befunder vnd
 allermeist mit stund do du alle edelste sel ist usgegangen von deinem libe erbarme dich mi
 ne sel in irren vßgang Amen O herre ihu xpe anbet ich dich abligenden zu den hellen vnd
 erloßend die gefangenen Ich bit dich nit laß mich darin gen Amen O herre ihu xpe anbet ich
 dich offerstandnen von den totte vñ vßgeuue zu den himle vñ sitzende in der rechte hand do
 nantz Ich bitte dich erbarm dich mit Amen ~

Wer dis obgeschriben bedin vñ d. pr. in mit adacht spricht vor dem bild d' gütstet
 gotz die laut geg. erlöset hat zinnior ablas so laut geg. befrager von nitz herden





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